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Early Suriname Creole Texts

A Collection of 18th-century
Sranan and Saramaccan Documents



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To the memory of Hugo Schuchardt, who started his academic career at Leipzig University, and of Ursy Lichtveld and Jan Voorhoeve, who pioneered the publication of Suriname creole texts.

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Preface

The present publication is the result of a joint effort made possible by an agreement between the universities of Amsterdam and Leipzig, within a DAAD exchange programme, which started in 1992.

Our common interest in Creole studies led to a cooperation regarding older documents on Surinamese creoles which are preserved in Dutch and German archives and libraries. The texts selected for this volume all date from the 18th century. We do hope that with this publication we can facilitate a better access to older Creole texts from Surinam which are essential for the reconstruction of creolization processes, thus contributing to better insights into problems of language genesis and language change.

This book consists of three parts. In the first part Jacques Arends presents three Sranan documents accompanied by an introduction and a translation into English. The Riemer Saramaccan-German dictionary is presented by Matthias Perl, in the second part of the book, giving an English translation and informing about the context of its history. In the third part both authors publish three of the Maroon letters from the Herrnhut archives.

Our acknowledgements go to Frau Ingeborg Baldauf, the director of the Herrnhut Fraternity archives and her colleagues who assisted us extensively and competently with our work.

Jacques Arends (Universiteit van Amsterdam)

Matthias Perl (Johannes Gutenberg-Universität Mainz)

Part I: The Sranan Texts*

Jacques Arends

Introduction

The three 18th-century Sranan texts collected in this volume (Herlein 1718, Nepveu 1770, and Van Dyk c1765¹) are the three earliest known sources of any significant size containing Sranan material². Although Van Dyk is chronologically intermediate between Herlein and Nepveu, it will be treated in this introduction after the latter two texts. There are two reasons to do so. First, since the entire Nepveu manuscript is a point-by-point comment of Herlein's book (*i.e.* not only of the Sranan specimen), the two belong together very closely. Second, although the Nepveu manuscript used for this edition is a second version (*viz.* the enlarged, fair copy from 1770), there is another, first, version from 1765 (which was used by Voorhoeve & Lichtveld 1975 in their comparison of Herlein and Nepveu), which probably predates Van Dyk.

Besides these three texts, there are others that equally deserve to be included in an anthology like the present one. Examples are Schumann's 1783 Sranan-German dictionary (MS), the same author's 1781 Bible translation (MS), and Weygandt's 1798 printed Sranan manual. Although a good case could be made for publication of (some of) these three texts rather than the ones presented here, some arguments can be put forward in defense of the selection that was made. First of all, the 'discovery' of the 1770 version of Nepveu's manuscript (the first reference to which, to my knowledge, was made in Van Trier-Guicherit 1991), together with the fact that the 1765 version was only used partially by Voorhoeve & Lichtveld, seems to necessitate the inclusion of this second-earliest Sranan text. Second, once the decision to include Nepveu was made, it was decided that Herlein should be included in the same 'package', since the two are so closely related (even though the Herlein fragment itself was published before, see below). Finally, although a printed work, the Van Dyk text is so rare and, I believe, linguistically so valuable, that publication seemed to be required. Furthermore, the text which seems to be the most valuable of all, Schumann's 1783 dictionary, was edited by Kramp in his 1983 dissertation, which, although it was not published officially, is available in principle.

Hopefully, the present volume will engender enough interest to make possible the publication of some of the other early Sranan material. In the remainder of this introduction, each of the three texts will be discussed, first with regard to their authors and their external history, and then with regard to some of their linguistic characteristics. The linguistic analysis is rather cursory in some aspects; it is intended as an

illustration of the potential value of these texts for the study of creole genesis and early development, rather than as an in-depth investigation of 18th-century Sranan.

The texts and their authors

Herlein 1718. The author of the Sranan specimen, indicated only as 'J.D. Hl.' in the book, was probably J.D. Herlein, and may have been identical to one Jean Herlin³, who was born in Amsterdam and who acquired the civil rights of the town of Leeuwarden in the province of Friesland on December 13, 1709 (Visscher 1932:66). According to Lichtveld (1966:28), in the 'ode to the author', which is present in some copies of the first edition, he is identified as one 'Herlein'; no other copies out of the fourteen seen by Lichtveld, either from the first or from the second edition, contain this poem. As can be seen from the pagination and from the catchword, the poem has simply been removed from other copies from the first edition; in the second edition the pagination and the catchword have been adjusted to accommodate the absence of the poem. The ode is the only place where the name of the author is cited in full.

However, some doubt may be cast on the identification of J.D. Herlein with Jean Herlin. While Herlin was born in Amsterdam, Herlein himself in his Preface (p.4 v⁰) attributes any typographical errors in the book to his 'Frisian accent, which is different from Dutch'.⁴ He may, of course, have moved to Friesland later on. In the Dedication of his book (p.2 v⁰), he says that he was in Suriname during the administration of Governor Van der Veen, who was governor of Suriname from 1695 to 1707, and to whom Herlein acknowledges his gratitude for certain favors. As Lichtveld (1966:29-30) notes, this is somewhat surprising, since on biographical grounds it can be made plausible that Herlein did not arrive in Suriname until January 1707, while Van der Veen left on March 2 of that same year: in other words, Herlein's stay overlapped with Van der Veen's for less than two months. There is some (slight) biographical evidence that Herlein stayed in the colony until 1715, but this makes it hard to explain how Herlein could have obtained the civil rights of Leeuwarden in 1709, *i.e.* during his stay in Suriname (unless, of course, he had applied for them before his departure in 1706). Whatever may be the truth about these matters, the identity of the author of the Sranan sample remains shrouded in mystery.

On p.4 r⁰ Herlein says that he partly investigated and observed the customs he describes himself, and that he is partly indebted for this to one Cornelis Pietersen Ederssen, a merchant of Paramaribo, with whom Herlein stayed, and to one Adriaan van Zwol, a plantation manager. He also acknowledges that a part of Ch.VI was taken from Bosman's 1704 well-known description of West-Africa, and that the Carib dictionary at the end of the book was taken from De Rochefort 1662. In fact, Lichtveld found that many parts, especially in the second half of the book (the Sranan

fragment is in the first), and Ch. VIII in its entirety, were taken from Rochefort's work. Although much remains uncertain, the length of his stay suggests that Herlein may have acquired at least a partial competence of the language. While not much is known about variation in early-18th-century Sranan (but cf. Arends 1992b), the location of his stay, the house of a European merchant in Paramaribo, suggests that it would be the white rather than the black variety and/or the urban rather than the plantation variety that is represented in his specimen. Irrespective of the particular details, it seems reasonable to expect a larger European component in Herlein's Sranan than in either Nepveu's, who had stayed in the colony for thirty years at the time of writing his *Annotatien*, or Van Dyk's, who must have had personal experience with plantation life in order to know the socio-cultural details he writes about. This does not mean, however, that Herlein's specimen should be discarded as unreliable; it only means we have to be careful in drawing conclusions from it.

Although Herlein's book was not scrutinized entirely for metalinguistic remarks, some were found that deserve to be mentioned. In his Preface (p. 4r⁰) Herlein says that the Indians and the blacks have strange names in their languages, expressing the same concept by different words, and that their languages are very difficult to learn. Chapter VI, which is devoted specifically to the slaves and which contains the Sranan fragment, unfortunately does not contain very much information that is interesting from a metalinguistic point of view. Herlein mentions one slave (p.93), who learned Dutch after being taken to Holland by her owner. He also says (p.95-6) that *Baljaar* 'dance' party's at the *Savana* (the 'Jews' Savannah' up the Suriname River) were prohibited because slaves conferred with each other while dancing, adding that sometimes they would 'whistle with their mouths'. It is unclear whether the prohibition was issued simply because of the noise they made or because whistling was used as a secret code. Interesting as these scattered remarks may be as such, they do not really add to our understanding of the language situation in 18th-century Suriname.

Herlein's most extensive metalinguistic comment is in his introductory remarks about the Sranan sample itself, which is repeated here in full:

'Tot vermaak van de Lezer zullen we, tot besluit van dit Hooft-Deel, hier iets ter nederstellen aangaande de Spraak der Swarten, zo ze van haar op de Zurinaam-sche Kust gesproken werd, dewijl haar eigen Moeder-taal niet te verstaan is. Maar om dat d'*Engelschen* deze Colonie lange tijd hebben bezeten, (gelijk voren gewag gemaakt is,) zo hebbenze dier zelve Spraak meest geleerd; dog om dat'er *Negerze* woorden onder lopen, zo werd het *Neger-Engels* genoemd; gelijk blijkt uit dit na-volgende.' (Herlein 1718:121-3).

‘To conclude this chapter and for the entertainment of the readers, we shall present something concerning the speech of the blacks, as it is spoken by them along the Suriname coast⁵, because their own native language is incomprehensible. However, since the English have owned this colony for a long time (as was mentioned before), they have learned their speech mostly; but because there are Negro words in it, it is called Negro English; which appears from the following.’

Ironically, not a single ‘Negro’, *i.e.* African, word appears in the entire fragment. Also, Herlein’s remark about the duration of English possession is overstated: Suriname was an English colony from 1651 to 1667, and almost all English had left the colony by 1680.

The linguistically most interesting remark is the one about the slaves’ acquisition of English. Herlein’s phrasing (‘they have learned their speech mostly’) seems to imply that the blacks had some (or even considerable?) knowledge of English. A similar expression is used in a very brief description of Suriname from 1693 by one Jan Reeps, a shipwrecked sailor, who stayed in Paramaribo with Governor Van Scharphuizen from July 1693 to February 1694: ‘De Engelse hebben hier een colonie gemaect en wort die tael daer nog meest bij de slaven gesproken’ (‘The English have made a colony here and that language is still spoken mostly by the slaves’) (Van Alphen 1963:307). Since Reeps’ description was not published until 1963, we can exclude the possibility that Herlein’s remark was simply borrowed from his predecessor. Although we have to be careful in interpreting these statements, both remarks seem to imply that, in the perception of these observers, blacks in Suriname around the turn of the century spoke some form of English. But as the Herlein fragment itself clearly shows, early 18th-century Sranan cannot be simply equated with whatever variety of Early Modern English. Apparently, for these non-British observers the language they heard the slaves speak was similar enough to whatever English they knew, to say that these slaves spoke English. These statements seem to indicate that the English element in Sranan was clearly recognized by these lay observers, even to the extent that the creole was subsumed under the same category as the lexical donor language. Such a thing to have happened a century or so later is very hard to imagine: by then the creole had acquired an identity of its own, and, perhaps just as important, a speech community of its own, with its own identity, to be perceived as a separate language. In a sense, then, the actual genesis of Sranan, its coming into existence as a separate language, took place *after* 1700 rather than *before*, as traditional knowledge has it (*e.g.* Voorhoeve & Lichtveld 1975:276).

As to the editorial history of the book, there is some uncertainty about this matter. Some copies, such as the one reprinted in Schuchardt 1914, are indicated as belonging to *Den Tweden Druk* ‘the second edition’, whereas others have no such indication. In what follows, the latter, which was used for the present volume, will be referred to as

the 'first edition'; both editions were published in 1718 (Lichtveld (1966:28) mentions one copy, carrying the designation 'Den Tweden Druk', which was published in Franeker (Friesland) in 1721). Voorhoeve & Donicie (1963:30), who erroneously state that the first edition is 'entièrement conforme' ('completely conformable') to the first, assumed that we are not dealing with two different editions, but rather with one edition, some copies of which, for whatever reason, have been indicated as belonging to a second edition. Lichtveld (1966:29), however, found dozens of small differences between both editions, although she does not list them. With regard to the Sranan fragment, I discovered one typographical difference between the first edition, which I consulted, and the second edition, as represented in Schuchardt: in the latter the word *hansum* is incorrectly spelled as *hausum*.⁶

The Sranan fragment in Herlein's description of Suriname has been well-known since Schuchardt published it, together with its original Dutch translation, in his monograph on Saramaccan (1914:XVII-XVIII). It is also included (with a literal translation in English) in Rens's dissertation on the social history of Sranan (1953:142-3), and in Voorhoeve & Lichtveld's anthology of Sranan literature (1975:280-2). Both Schuchardt and Rens feel that Herlein's Sranan is remarkably close to Modern Sranan. According to Schuchardt, apart from some English-derived words which have become obsolete, 'the similarity with the modern variety is very close, almost peculiar' ('Die Übereinstimmung der Sprache mit der heutigen ist sehr gross, fast befremdend') (Schuchardt 1914:XIX). Rens, while noting a number of, especially lexical, differences with Modern Sranan, feels that 'the most striking feature of the fragment...is the structure of its sentences. In this respect the NE (Negro English, JA) of 1700 is not different from the NE of our days' (Rens 1953:54). As we will show below, this judgment rests upon a rather superficial analysis of the fragment.

Voorhoeve & Lichtveld, while not explicitly expressing their opinion on the issue of similarity, do seem to be aware that Early Sranan and Modern Sranan cannot be simply equated. This appears from the fact that their Modern Sranan equivalents of Herlein's sentences contain numerous structural as well as lexical differences when compared to the original. Apart from lexical and structural differences, they also point to a pragmatic difference, *viz.* the fact that the author of the fragment was 'not aware of the subtle ways in which Surinamese Creoles show respect in their linguistic behavior' (Voorhoeve & Lichtveld 1975:279). This appears *i.a.* from the fact that the fragment does not obey rules for the expression of honorifics, such as the avoidance of the 'second and third person singular pronouns to refer to people of higher social position or people with whom one is not on intimate terms' (*ib.*). That such honorific rules did indeed exist in 18th-century Sranan, appears from the following quote from Schumann's 1783 dictionary:⁷

'effi Ningre wanni begi Ningre tranga va tru, dem takki: tangitangi, mi hatti-lobbi, mi bossi ju futu, du mi da plessiri! effi Ningre begi bakkra, dem takki: grangtani vo Massra, effi Massra plis va gi mi datti!' (Schumann 1783, s.v. *begi*)

'If blacks really request something from another black, they say: *tangitangi, mi hatti-lobbi, mi bossi ju futu, du mi da plessiri!* ('thank you, thank you, my dear beloved, I kiss your feet, do me that favour!'), JA); if blacks request something from a white, they say: *grangtangi vo Massra, effi Massra plis va gi mi datti!* ('many thanks Master, would you please give me that!', JA)

The existence of these politeness rules in 18th-century Sranan also appears clearly from several instances in Van Dyk, especially in the play, which forms the second part of Van Dyk's book.

While Schuchardt does not touch upon questions regarding the linguistic status of the fragment, such as its reliability, the type of language variety represented etc., both Rens and Voorhoeve & Lichtveld do. Rens (1953:53) interprets the use of Dutch-derived words in cases where the English equivalent has remained current up to now as an indication that Herlein's fragment represents the white, probably Dutch, variety of the language. As shown elsewhere (Arends 1989:123), however, most of the cases adduced by Rens are not necessarily Dutch-derived. To give just one example, the word *agterdina* 'afternoon' (from D. *achter* 'back' and E. 'dinner'), considered by Rens to be an intrusion from Dutch (as opposed to the 'correct' *bakadina*), proves to be a perfectly acceptable 18th-century Sranan word: it occurs both in Van Dyk (c1765:90), as *aitre dinatim*, and in Schumann's dictionary (1783:84), as *àttara dina*.

Voorhoeve & Lichtveld feel that, due to the disobedience of the rules for polite usage referred to above, the fragment 'must have been constructed or elicited by a European, presumably the author himself...It gives the impression of a European speaking with total disregard for polite creole usage.' They add, however, that 'it is possible that the author elicited the text from a Creole speaker, but in that case he has put the text consciously or unconsciously in a European mouth. It is highly unlikely that a Creole would have used such forms in everyday language. The lack of good manners should rather be attributed to the European author' (Voorhoeve & Lichtveld 1975:279).

Both Rens (1953:54) and Voorhoeve & Lichtveld (1975:283) have noted the presence of quite a number of English-derived words and phrases, which have become obsolete later, such as *windels* 'windows', *à reddi* 'already', *bellewel* 'very well', *han(t)sum* 'pretty', and *wil* 'will' (an auxiliary indicating future tense, not volition; the latter might be derived from D. *willen*), which have been replaced by *fensre*, *kaba*, *heri bun/bun fu tru*, *moy*, and *wani*, respectively. As noted by Voorhoeve & Lichtveld (*ib.*), this may suggest that the fragment represents the language as it was spoken on

the 'old' plantations, established by the British, along the Commewina River. The idea that Herlein represents an English variety of Sranan is supported by the spelling of some English-derived words, such as the following (in parentheses Nepveu's 1770 spelling is given): *draei* 'dry' (*drei*), *gaeu* 'go' (*go*), *liewy* 'live' (*libi*), *love* 'love' (*lobi*), *bie laeu* 'below' (*bilo*). In all these cases Herlein's spelling seems consistently closer to English pronunciation than Nepveu's; especially striking is Herlein's way of rendering English diphthongs, as in *draei*, *gaeu* and *bie laeu*, a fact which was noted by Schuchardt (1914:XIX) and Rens (1953:54) before. Some other cases of 'English' spelling of words in Herlein, which do not occur in Nepveu, are the following (in parentheses the spelling in Schumann 1783 is given): *oudy* 'hello' (*odi*), *som bady* 'person' (*somma*), *kase* 'call(s)' (*kari*). We should keep in mind, however, that a British pronunciation is not the only possible explanation for these features in Herlein's Sranan, since some of the differences between Herlein and Nepveu may have been caused by internal phonological developments that took place in the fifty years separating both texts and that were independent from the diminishing influence of English pronunciation during this period.

Summarizing, it seems, notwithstanding Herlein's remark that the specimen represents the language of the blacks, that the variety represented by Herlein is most likely a European (although not necessarily heavily Dutch-influenced) variety of Sranan, which by the end of the 18th century became known as *bakra tongo* 'whites' Sranan' (Arends 1992b). This means that, although the fragment probably does not represent black speech and should therefore not be taken as representative of 'deep creole', it is perfectly well suitable for the purpose of comparison with other texts, which also represent *bakra tongo*, such as the ones contained in this volume. We will have to be very careful, however, not to project automatically any findings with regard to this variety onto the *nengre tongo* variety, the language spoken by the blacks. It is to be hoped that in the future enough *nengre tongo* material, of the type referred to above, will be found to allow a more precise description of the latter.

Nepveu 1770. The author of the corrections of Herlein's Sranan specimen, Jan (or Jean) Nepveu (1719-1779), was the son of Huguenot parents. He was born in Amsterdam in 1719, and went to Suriname, where his parents were living, in 1734 (Encyclopedie van Suriname 1971:424). He worked as a public servant, *i.a.* as the secretary of Governor Mauricius, before becoming governor of Suriname himself, in 1770, which post he held until his death in 1779 (Wolbers 1861:826-7). He forcefully endorsed the fight against the maroons that had not been pacified in the treaties of the 1760's (the Boni tribe), by sending military forces (among whom was the famous Captain John Stedman), and constructing the so-called *cordon*, a defense line between the cultivated part of the colony and the maroons' territory. Presumably, he was not

a native speaker of Sranan, but he may have learned the language at a relatively early age, after he arrived in the colony at the age of fifteen. Since at the time of writing his 'annotations' to Herlein he had been living in Suriname for more than thirty years, it is not unlikely that by then he had acquired an adequate competence of the language.

In Voorhoeve & Lichtveld (1975:280-2), Herlein's text is accompanied by the corrections and additions that can be found in Nepveu's 1765 draft notes on Herlein's book, located in the State Archives in The Hague⁸. According to the typography used by Voorhoeve & Lichtveld⁹ only eleven sentences/phrases in the Herlein fragment are corrected directly by Nepveu in the 1765 manuscript (sentences nrs. 2, 3, 6, 14, 20, 22, 23, 24, 38, 45, and 46). Precisely these same sentences are corrected directly in the 1770 manuscript that was used for the present study. In the other cases, corrections were inferred by Voorhoeve & Lichtveld from the five pages of Sranan material that was additionally provided by Nepveu in a list of words, phrases and short sentences. The reason for Nepveu to include the additional material was that, in his opinion, Herlein's material 'was not up to much' ('wjl het opgegeevene niet veel zaaks is') (Nepveu 1770:275). According to Voorhoeve & Donicie (1963:31), the 1765 manuscript, of which only some fragments have been preserved, contains six pages of Sranan material. They also mention the supposed existence of a fair copy of the manuscript, the location of which is unknown to them. Let us refer to the 1765 version as the 'first edition'.

In a survey of collections of Suriname-related material, Vrugink and Paasman (1989:213, 215), basing themselves on Van Gelder 1985, mention two other, undated, copies of Nepveu's manuscript, both at the Municipal Archives in Amsterdam. It is unclear whether these two copies belong to the first edition mentioned above, or to the second edition, referred to below. Finally, Van Trier-Guicherit (1991:46) mentions still another manuscript copy, located at the same archives in Amsterdam, which is the copy I used for this volume. The latter copy, dated 1770, clearly is a fair copy of a revised and enlarged edition, which Nepveu intended as a list of corrections and additions to be included in a revised edition of Herlein's book. A revised edition of Herlein, however, never appeared, probably due to the fact that in 1770 Hartsinck's well-known, two-volume description of 'Guiana' (Hartsinck 1770) appeared, which, incidentally, drew on the first edition of Nepveu's annotations (Bylsma 1920). Let us call the 1770 version the 'second edition'. According to Bylsma at least two copies of this edition exist, an incomplete one in the State Archives in The Hague, and a complete one with the Nepveu family. If the latter copy is identical to the one discussed in this paper, it must have been transferred to the Amsterdam Archives sometime after 1920. All the copies mentioned above are listed with full bibliographical details in the References section below.

Everything that follows, as far as Nepveu's Sranan is concerned, is based on the copy of the second edition, which is located at the Municipal Archives in Amsterdam (in fact I have not seen any of the other copies). The exact title of this copy, as given on the titlepage of the manuscript itself, is (unlike that given by Van Trier-Guicherit): *Annotatien op de Surinaamsche Beschrijvinge van A^o 1718* 'Annotations to the Description of Suriname from A^o 1718'. It is approximately 400 pages long, it seems to be complete and it is in extremely good condition. The Sranan material takes up nine pages, three more than the 1765 copy used by Voorhoeve & Lichtveld. One page is devoted to corrections of sentences and phrases in Herlein; since these corrections in the 1770 manuscript are identical to those in the 1765 manuscript, the difference between both versions must lie entirely in the list of additions. This list takes up eight pages, which are divided into four columns, two containing Sranan material and the other two giving Dutch equivalents. No metalinguistic remarks were found in the manuscript, but it should be added that, apart from the pages containing the 'Sranan corrections', it was studied only cursorily. The language variety represented in Nepveu's annotations is probably *bakra tongo*, the variety of Sranan spoken by Europeans.

Van Dyk c1765. With regard to the author of the first Sranan manual, Pieter van Dyk, very little is known. The biographical dictionary by Van der Aa (1858:465) mentions his name, but gives no information about him at all, except that he is the author of the *Onderwyzynghe*. Van Trier-Guicherit (1991:33), who has done archival research in order to obtain biographical information about the author, has found that in the 1747-1765 period at least three Pieter van Dyk's lived in Suriname, but she adds that the information is too scant to be able to determine whether one of these is the author of the book. She also adds that the name may be a pseudonym. On the title page of the book itself it is said that the work was 'composed and published after many years of experience', which suggests that the author lived in the colony for a considerable number of years. If this is true, it would enhance the linguistic value of the text. Lichtveld & Voorhoeve (1980:243) ask themselves whether Van Dyk may himself have worked as a *blanke officier* 'white overseer' on a plantation in Suriname, because the white overseer in the play, which forms the second part of the book, is depicted with much sympathy as such a noble person. If this is indeed the case - which it could very well be in view of the many historically correct sociocultural¹⁰ details in the text - then this would enhance the overall reliability¹¹ of the book as a source of early Sranan.

Although traditionally Magens' 1770 description of Negerhollands is held to be 'the first published grammar of any creole language' (Holm 1988:18), it is predated by at least one year (see below) by Pieter van Dyk's *Nieuwe en nooit bevoorrens geziene*

onderwyzinge in het Bastert Engels, of Neeger Engels, zoo als het zelve in de Hollandsze colonien gebruikt word 'New and unprecedented instruction of Bastard English, or Negro English, as it is used in the Dutch colonies'¹², published by the *Erven de Weduwe Jacobus van Egmont* 'the heirs (of) the widow (of) Jacobus van Egmont' in Amsterdam. In the Netherlands there is only one copy of the book available, which is at the University Library in Leyden. According to Voorhoeve & Donicie (1963:31), there is another copy at the Library of the University of Suriname, but this has now been transferred to the Surinaams Museum, also in Paramaribo. A third copy is at the library of Yale University, New Haven. All three copies seem to be identical: for the former two this has been established by Van Trier-Guicherit (p.c.), for the latter this can be inferred from the bibliographical information, provided by Suzanne Lorimer of the library of Yale University (p.c.).

Although the book itself is undated, Van der Aa (1858:465), a standard and generally reliable biographical dictionary, gives 1740 as the year of publication, referring to two printed catalogues. One of these, of the library of the *Maatschappij van Nederlandsche Letterkunde* (1847, vol.I:441), does not give a year of publication of Van Dyk, but the other, a price catalogue of Nijhoff's antiquarian book shop (Anon. 1855:72), does. Consultation of the latter, however, reveals that the 1740 dating is probably a mere guess on the part of the seller, pushed back in time as much as possible in order to increase the book's value: it literally says *s.a. (sine anno)* 'no date', with the year 1740 added in parentheses without any further support. In other words, the 1740 dating in Van der Aa seems to be based on an unreliable source. The only absolutely reliable thing that can be said regarding the book's year of publication, is that it must have been published in or before 1769, since, as was discovered by Van Trier-Guicherit (1991:33), in that year it was noticed very briefly and anonymously in *Nieuwe Vaderlandsche Letter-Oefeningen* (Anon. 1769). A pre-1770 dating¹³ fits in with what is presently known about the period during which the *Erven de Weduwe Jacobus van Egmont* were engaged in printing: the up-to-date reference work by Gruys & De Wolf (1989:60) states that they were active in printing between 1757 and 1787. Note that this differs from the 1778-1787 period, based on Ledeboer 1876, which led Schuchardt (1914:XXII) to his provisional and, as we know now, incorrect post-1778 dating.

That the book was readily available in Suriname in the 1770's is suggested by a remark by Stedman, who refers to '...this mixt speech/in Which I have even Seen a Printed Grammar' (Stedman 1790 in Price & Price 1988:515-16). If, what seems most likely, Stedman saw the book during his stay in Suriname, and not in Europe after his return there, this 'printed grammar' can only have been Van Dyk's book¹⁴: Stedman stayed in Suriname between 1773 and 1777 and no other Sranan grammar printed before 1778 is known. Ironically, Schuchardt (1914:XXII) refers to the same passage

in Stedman, apparently without realizing that this undermined his post-1778 dating of Van Dyk.

In addition to bibliological and historical evidence, some linguistic evidence has been put forward in order to locate Van Dyk chronologically vis-à-vis other 18th-century sources. Smith (1982:100), in a discussion of the development of nasal-stop clusters in the Suriname creoles, adduces some phonological evidence regarding the Sranan equivalent of 'want' which suggests that Van Dyk's work should be located after the first version of Nepveu's corrections of Herlein, written in 1765. This is based on the fact that, while Herlein contains only the form with /nt/ (*wantje, wanto*), and Nepveu 1765 contains both forms with /nt/ and with /nd/ (*wanti, wandi*) (this is also true for Nepveu 1770), Van Dyk only has the form with /nd/¹⁵ (*wandi, wande*). While this does indeed provide an argument to locate Van Dyk after Nepveu, the fact that later sources, such as Schumann 1783 and Weygandt 1798, have a simple nasal instead of a nasal-stop cluster (*wani* or spelling variants of this form), shows that in its turn Van Dyk is clearly prior to Schumann 1783. This is supported by Kramp, who believes that the differences between Van Dyk's Sranan and Schumann's 'strongly indicate that van Dijk's (*sic*) was either written much earlier or that he recorded a variety that was confined to one or only a few plantations' (Kramp 1983:6).

The latter type of explanation (reference to a synchronic, *e.g.* geographical, rather than a chronological difference) may also be advanced with regard to the phonological difference between Van Dyk and Nepveu, referred to by Smith: after all, the temporal distance between Nepveu's and Van Dyk's writing of their respective texts must have been almost negligible. In other words, perhaps Nepveu simply represents a more conservative variety (at least with respect to nasal-stop clusters) of the language than Van Dyk. That there were indeed several varieties of Sranan in the 18th century appears very clearly from metalinguistic remarks in several sources, most notably in Schumann's dictionary. Reference is made frequently to the differences between *nengre tongo* and *bakra tongo*, between the language of old and that of new plantations, and between plantation language in general and the 'urban' variety spoken in Paramaribo (*cf.* Arends 1992b for a discussion of variation in Early Sranan).

A similar, geographical explanation is proposed by Schuchardt (1914:XXIII) for the rather drastic differences between the language represented in Van Dyk's book and that contained in Weygandt's 1798 partly plagiarized version of it. Schuchardt suggests that Van Dyk recorded not so much an earlier, but rather a different geographical variety, the more conservative plantation language, while Weygandt is supposed to represent the less archaic city variety. Voorhoeve & Donicie (1963:31), on the contrary, feel that the 'extensive Netherlandicization' ('la hollandisation très poussée', a concept which they do not expand on in any detail) of Van Dyk's Sranan indicates it would rather represent the urban variety, filtered through a not very competent Dutch speaker. This opinion is shared by Donicie (1951:158), who

specifically refers to Van Dyk's frequent use of reduced epithetic vowels (e.g. *smoke* instead of *smoko* 'smoke' or *foele* instead of *fulu* 'full') as an argument for classifying it as urban Sranan.

Quite surprisingly, none of these authors mentions the possibility that the differences between Van Dyk and later 18th-century sources could be related to normal phonological change. Although this issue has certainly not been settled definitively, a provisional study of the development of vowel epithesis in 18th-century Sranan (Arends 1992a) showed that the state of development of epithetic vowels in Van Dyk fits consistently in the pattern of change that can be reconstructed from Herlein 1718, Nepveu 1765 and Schumann 1783. This suggests that the reduction of epithetic vowels in Van Dyk as opposed to the full vowel quality in later sources is a reflection of normal phonological change rather than an artefact, due to Netherlandicization. In view of the brief time-interval between Van Dyk and Schumann 1783, the most likely explanation for the differences between the two is that Van Dyk represents a more conservative variety of the language, such as the one that was spoken on the plantations, especially those located at a distance from Paramaribo, upstream the Cottica and Commewina rivers. (As is argued in Arends 1992b, the plantations along the upper reaches of the Suriname river, the third major plantation area, were mainly Portuguese owned and probably had their own creole, the now-defunct *Djutongo*).

As to the aim and contents of Van Dyk's book, according to the subtitle and the 'Dedication', the book is aimed at merchants doing business with the colony¹⁶, as well as at plantation owners, directors (owners' representatives at the plantations), carpenters, blacksmiths and others, resident in Suriname, in order to learn to understand the slaves and be understood by them. The book has a moral goal as well, which is to teach the reader how to become loved and respected without committing inhumane cruelties. But here, as so often in Dutch society, especially in these days, merchant and minister walk hand in hand, as appears from the remark immediately following: such cruelties can only turn good slaves into bad ones, which is to the disadvantage of all interested parties.

The book contains 112 pages, including the title page and the dedication. The actual text consists of a small vocabulary (15 pages), containing not only isolated words, but short phrases and some sentences as well, a three-page list of *Gemeene Spreekwyzen* 'Common Idiom', twelve *t'Zaamenspraaken* 'Dialogues' (24 pages), and a story, cast in the form of a play (but without stage directions),¹⁷ called *Het leven en bedrijf van een Surinaamsze directeur, met de slaaven, op een koffi-plantagie* 'The life and business of a Suriname plantation manager with his slaves on a coffee plantation' (66 pages). One part, called *Dag-Journaal van een Administrateur* 'Diary of a plantation director', although announced in the Dedication, is absent from the book: it does not occur in any of the three copies known to exist¹⁸. Van Dyk's book is a language

manual, rather than a grammar in the strict sense of the word: it does not give any rules, paradigms and so on. Notwithstanding (or perhaps thanks to) that, its value as a source of information on early Sranan, as we will see below, cannot be easily overestimated. Its emphasis is on providing useful words and phrases and on initiating the novice to the socio-cultural context of plantation society.

Some linguistic characteristics

In this section some, partially rather cursory, remarks will be made concerning some linguistic, mainly syntactic, phenomena that are exemplified in these texts. Their function is mainly to illustrate the linguistic purpose to which these texts can be put rather than to attempt a full-scale characterization of 18th-century Sranan. The latter purpose can be achieved only through a much more extensive and in-depth investigation of texts, as collected in this volume. First, Herlein's and Nepveu's texts will be discussed in conjunction with each other, and then Van Dyk will be discussed separately.

1. Herlein and Nepveu

This section deals with the following (morpho)syntactic categories: the article, the copula, serialization, complementation, and question words. While the former two will be discussed in some detail, and some tentative conclusions will be drawn, the latter three categories will only be treated cursorily. Therefore, in the latter case only some observations will be made, but no conclusions will be drawn. In order to be able to do that, much more research is necessary.

Articles. The first subsection, on articles, is divided into two parts: first, the - very few - cases of overt articles will be discussed, and then the - much more numerous - cases of 'zero-articles'¹⁹ will be dealt with.

Overt articles. According to Bruyn, the question whether an article occurs in 18th-century Sranan 'is often determined by semantic and pragmatic factors other than definiteness, but to some extent the choice between an overt determiner and a bare noun appears to be unpredictable' (Bruyn 1993b:10). This has to do with the history of both the indefinite article *wan*, which is derived from the numeral *wan* 'one', and of the definite article *da*, which is derived from the demonstrative *datti* 'that'. Traces of these origins are still present in the usage of both words as an article, *viz.* an emphatic element in *wan* and a deictic element in *da*. In other words, rather than to conform to some formal distinction, such as that between specific and nonspecific

(Bickerton 1981), or between individuated and nonindividuated (Mufwene 1986), the use of articles in 18th-century Sranan is, at least partially, determined by the historical origin of the elements used to fulfill the article function, and by the fact that the process of grammaticalization was not yet completed. Further, Bruyn (*ib.*) says, 'if there is an article present, its main function is to code indefiniteness or definiteness'. In the light of these observations we will now take a look at the use of overt articles in Herlein and Nepveu. In Herlein the only clear case of an overt article, in this case *wan*, is in (1):

- (1) *Kom bosse mie wantem*²⁰ (H:122)
 come kiss me one-time
 'Come kiss me then'
 "Kom zoen my reis"

The Dutch translation of *wantem*, namely *reis* 'once', suggests that *wan* in this expression is used as an article, not as a numeral, since in that case we would expect a translation like *éen reis* 'one time'. On the other hand, *wantem* may be a fixed expression, which affects the status of *wan* in that its presence or absence may not be determined by any syntactic or semantic principle. The same seems to hold for the reduplicated expression *wan tron wan tron* (lit. 'one time one time') in Nepveu, which is translated as *nu en dan, enkele malen* 'now and then', 'a few times'.

An unclear and possibly corrupted case of *wan*, used as an article, in Herlein occurs in the following sentence²¹:

- (2) *No mie ben benakase ta entre ples à reddi wen* (H:122)
 no I TNS? TNS?-ask P? an-other? please already one
 'No, I have already asked somebody else if I could visit her'
 "Neen ik heb al by een ander late vragen of 't haar liefde dat ik zou komen"

The *en* in *entre* might be intended here as *wan*: the otherwise obscure *entre* would then have to be analyzed as *wan tra* 'one other'. An alternative possibility is that *entre* is the result of interference from D. *ander(e)* 'other'. This obscure case of *wan* must have been unclear to Nepveu too, since it is edited away in the corrected version. (As a consequence of Nepveu's interpretation of Herlein's *ples* 'please' (<E. 'please') as *plesi* 'place'²², the structure of the sentence is changed also):

- (3) *no mi sendi hakisi, na tara plessi a reddi* (N:274)
 no I send ask P other place already
 'No, I have already inquired from another whether it would please her if I came to her'

Of the four remaining cases of *wan* in Nepveu, three are of the type '*da wan* NP', as in (4); the fourth is an isolated NP (see (5)):

- (4) *da wan boen soma* (N:275)

that(=is) a good person

'he's a fine person'

"t' is een goed Mensch"

- (5) *Paaij wan ollo Paaij* (N:281)

old=man an old old=man

'old man, an old man'

"een oud Man"

In (4) the sentence is introduced by *da*, the deictic pronoun *cum* introductory copula from which the 'regular' copula (linking two NP's) developed historically (Arends 1989:25ff). The usage of the article *wan* in this case may have been promoted by a tendency to avoid ambiguity, which would result if it were absent: *da boen soema* would primarily be interpreted as an NP: 'the/that good person'. Also, the article may function to signal singularity, since without it, when interpreted as a copular sentence, (4) could be construed as a plural: 'that/those are good people'. In (5) the juxtaposition of *paaij* and *wan ollo paaij* seems to reflect the fact that, although *paaij* may be used in isolation to refer to an old man, it is generally used in combination with *ollo* (Focke 1855, s.v. *paaij*). Exactly why in the one case (*ollo paaij*) an article is used and not in the other (*paaij*), is unclear to me. Note that all the other isolated NP's in Nepveu have no article; of course, in this type of text, a list of isolated words and phrases, an element of arbitrariness may be involved.

As to the definite articles, *da* (sg.) and *dem* (pl.), these do not occur in Herlein at all; the latter neither occurs in Nepveu (but note that no plural environments occur in Nepveu, as opposed to Herlein). Of the two cases of *da* in Nepveu, the one in (7) is a deictic element rather than an article; the example is mentioned here nevertheless, since there are good reasons to believe that the article function of *da* has, through a process of grammaticalization, developed out of a deictic function (Arends 1989:28). In (6) *da* occurs in the fixed phrase *da tem*, lit. 'the time', which in 18th-century Sranan is regularly used to express the conjunction 'when' (cf. the many examples in Van Dyk):

- (6) *da tem jou plessie* (N:274)

the time you like

'Whenever you wish'

- (7) *datem* (N:280)
 it=is-time/that-time
 'it's time, that time'
 "t'is tijd, die tijd"

In all other cases where *da* might be expected from the point of view of Modern Sranan, there is no article present. These cases will be discussed in the next section. *Zero-articles*. As shown by Bruyn (1993b:10), the use of zero-articles in 18th-century Sranan is not 'clearly related with either nonspecificity or nonindividuation'. The (non)occurrence of an article is often determined by semantic and pragmatic factors, such as the fact that a noun may have a unique reference of itself (e.g. 'the sun'), or the referring function may be performed by some other element, such as a modifying phrase or word (e.g. 'the name of your master'), or knowledge of the world may imply definiteness (e.g. inalienably possessed nouns, such as body part words). Other cases where zero-articles are preferred are certain fixed verb-noun combinations, mass nouns, and nouns that are neutral with respect to definiteness and number. As observed by Kramp (1983:38-41) with regard to Schumann's 1783 dictionary, an additional environment that favors zero-articles is when a noun follows the general preposition *na*. Although this observation seems to hold for both Herlein and Nepveu (and Van Dyk as well, see below), at least some of these cases belong to one of the other categories too. Still, it seems worthwhile to consider some of these cases in some more detail. The distribution of zero-articles in Herlein and Nepveu will be discussed here, following up on these observations, but no rigid classification is attempted, if only because several cases belong to more than one category.

As mentioned above, a favorite environment for zero-articles in late-18th-century Sranan is *na* --- N. This is also true for both Herlein and Nepveu: in all five cases of *na* --- N in Herlein and all nine cases in Nepveu there is no overt article present. Examples are (8) and (9):

- (8) *Oe tem wie wil gaeu na Ø Riba?* (H:122)
 which time we will go P Ø river
 'When will we go up the river?'
 "Wanneer wille wy de Rivier op-varen?"
- (9) *ahakisi effi missie sa tan na Ø Hosso* (N:274)
 she-asks if madam will be P Ø house
 'She asks if you will stay at home'

Perhaps the absence of an article in this environment is a consequence of a phonological rule operating on the sequence *na da*, whereby the consonant was deleted, while the concomitant vowel lengthening went unnoticed by Nepveu. A

similar process is still operative today, where the preposition *na* and the article (*n*)*a* are merged into one form *na* (with vowel lengthening). Alternatively, the *na*-Ø-NP sequence may have been formed on analogy with complex prepositions of the type *na baka* 'behind' (lit. 'at back'), which always have the structure *na*-Ø-N. In other words, these complex prepositions never have an article inbetween *na* and the locative noun in Early Sranan, unless they are followed by a possessive phrase. The occurrence of a zero-article in these complex prepositions might be a consequence of their grammaticalization, *i.e.* their development from a locative PP, followed by a possessive PP, as in *na da baka fu da oso* 'at the back of the house', where *baka* is a noun used in its original meaning 'back(side)', into a preposition, followed by an NP, as in *na baka da oso* 'behind the house', where *baka* is not a noun, but a part of the complex proposition *na baka*.

Apart from the clear cases discussed above, there is another potential case of *na* in Herlein in (2) above, where *ta* in *ta entre ples* may be a misspelling for *na*. If this is true, and if the interpretation of *en* as *wan* and of *ples* as a noun meaning 'place' is correct also, this is the only case in the Herlein/Nepveu sample where *na* is followed by an overt article. The interpretation of *ta* as *na* is the one chosen by Nepveu in (3), but the *en* is edited away in his correction, thereby confirming to the *na* --- N rule.

Another category of nouns which usually receive no overt article in late-18th-century Sranan, first recognized by Bruyn 1993b, are those which refer uniquely to a certain entity, such as 'the sun' or 'the town' (in the sense of Paramaribo, the residence of the colonial government and now capital of Suriname). That this is also true for Herlein and Nepveu appears from the following examples:

- (10) Ø *Zon komotte* (H:122)

Ø sun comes-out

'The sun rises'

"De Zon komt op"

- (11) *Mie wil gaeu na Ø Watre-zy* (H:122)

I want go P Ø water-side

'I would like to go to the waterside'

"Ik wil na de Water-kant gaan"

- (12) *Klosse byna Ø Forte* (H:122)

close by-P Ø fort

'Close to the fort'

"Digt by 't Fort"

- (13) *Ø Moen go don* (N:282)

Ø moon goes down
'the moon sets'
"de Maan gaat onder"

- (14) *Ø wintie kissie him* (N: 233)

Ø winti catch him
'his *winti* has caught him' (he is possessed by *winti* gods)
"zijn windt heeft hem gekreegen of bevangen"

The fact that in some of these cases, such as *Watre-zy* 'water- side' (a well-known location in Paramaribo, called *Watrasey* in Modern Sranan), and *Forte* 'fort' (the colloquial name for Paramaribo), the noun in question seems to function as a proper rather than a common noun may be an additional reason for it not to require an overt article. To a lesser extent this may be true for other uniquely referring nouns too, such as *Zon* 'sun', *Moen* 'moon', and *wintie* 'winti' (the African-based religion of the blacks).

Another environment for zero-articles in late-18th-century Sranan, also noted by Bruyn 1993b, is when the referent of a noun is determined by a modifier, such as a possessive phrase, making the use of a definite article redundant. Two of such cases are found in Herlein:

- (15) *Oe som bady Ø Mastre vor joe?* (H:122)

which person *Ø* master of you
'Who's your master?'
"Wie is jou Meester?"

- (16) *Oe fasse Ø nam vor joe Mastre?* (H:122)

which fashion *Ø* name of your master
'What's your master's name?'
"Hoe heet jou Meester?"

The only case of a possessive phrase in Nepveu is one where possessor and possessee are simply juxtaposed, with no preposition linking the two and with no over article(s) present (which is a common strategy for expressing possessive NP's in 18th-century Sranan):

- (17) *Ø Gado Pikien* (N:255)

Ø God child

'God's child'

"Gods-kind"

Nepveu has another environment where no article is used and which shows some similarity to the type illustrated above, in that the noun is accompanied by a modifying word: in time adverbials consisting of a noun indicating time, preceded by the word *tara*, no article is used, as in the following examples:

(18) Ø *tara dei* (N:279)

Ø other day

'the other day, recently'

"ander dag, laatste maal"

(19) Ø *tara tamara* (N:279)

Ø other tomorrow

'the day after tomorrow'

"overmorgen"

(20) Ø *tara wiki* (N:279)

Ø other week

'next week'

"de andere week"

However, here the absence of an overt article may be due to the fact that (18)-(20) are fixed expressions, which may not conform to the rules of the grammar. On the other hand, the expressions in (18)-(20) may have been in opposition to their counterparts that do have an overt article, as they are in Modern Sranan: compare for example *tra wiki* 'next week' vs *a tra wiki* 'the other week' (not the one under discussion in the discourse), and *tratamara* 'the day after tomorrow' vs *a tratamara* 'the day after the day after tomorrow' (Liliane Adamson, p.c.). Unfortunately, no examples of these expressions with an overt article occur in the Herlein/Nepveu sample, so the issue must remain unsettled.

Another category where overt articles are not required in late-18th-century Sranan, is formed by inalienably possessed nouns, such as those referring to body parts. One example of this is found in the Herlein/Nepveu sample (although it may also fall into the category of fixed verb-noun combinations):

(21) *tappoe* Ø *moffo* (N:279)

close Ø mouth

'be quiet'

"houdje mond toe, zwijgt"

As first observed by Bruyn 1993b, no article is used in a number of fixed verb-noun combinations in late-18th-century Sranan. Although a list of words and phrases is hardly adequate to establish whether a certain combination is fixed or not, this type of combination also seems to occur in Nepveu:

- (22) *ameki* Ø *pleij* (N:278)

he-makes Ø play,

'he/she participates in a *baljar* (song and dance) party'

"hij of zij maken een spel, dat is partij baljaaren"

- (23) *ghi* Ø *pasi* (N:282)

give Ø way

'make room'

"geef plaats"

Finally, while the basic parameter in the late-18th-century Sranan article system seems to be (in)definiteness, rather than (non)specificity or (non)individuation (Bruyn 1993b), there are some cases in the Herlein/Nepveu sample where the absence of the article seems to signal the nonspecificity or nonindividuation of the noun. According to Bickerton (1981:56), non-specific nouns, including those for which the specificity is unknown or irrelevant, in creoles receive no article. In Mufwene (1986) it is (non)individuation rather than (non)specificity, which is held responsible for the absence or presence of the article: nonindividuated nouns receive no article. Although the categories of (non)specificity and (non)individuation are certainly not identical, they are collapsed here so as to include all NP's which belong to either category. Both Herlein and Nepveu categorically use zero-articles with NP's, both singular and plural, that are non-specific and/or non-individuated. Some examples are given below:

- (24) *Jo wantje smoke* Ø *Pipe Tobakke?* (H:121)

you want smoke Ø pipe tobacco

'Would you like to smoke a tobacco pipe?'

"Wilje niet een Pijp Tabak roken?"

- (25) *Tappe* Ø *windels* (H:123)

close Ø windows

'Close the windows'

"Doet de Vensters toe"

Note that Nepveu similarly has a zero-article in his correction of (25), in which *windels* is replaced by *fenstre* (< D. *venster*):

- (26) *tappe Ø fenstre* (N:275)
 close Ø windows
 'Shut the windows'

All other cases of non-specific and/or non-individuated NP's similarly get zero-articles in Nepveu. A final example is presented below:

- (27) *a kil hem langa Ø fomfom* (N:280)
 he killed him/her with Ø flogging
 'he has killed him/her through flogging'
 "hij heeft hem of haar met slaagen vermoort"

Note with respect to the latter example, that according to Kramp 1983 not only the preposition *na*, but also *langa* favors a following zero-article in Schumann's 1783 Sranan dictionary. In (27) both forces, *i.e.* nonspecificity and post-*langa* environment, may have worked together to produce a zero-article.

Summarizing, it seems that both Herlein and Nepveu tend to use what might be called a 'minimal' strategy in their use of articles, aimed at maximum reduction of redundancy. This strategy says: only use an article with a noun when it is absolutely necessary, either to determine the referent, its number or (in)definiteness, or to avoid ambiguity, and when this function is not performed by any other means. These other means may be either linguistic, such as in the case of modifiers, or non-linguistic, as in the case of uniquely referring nouns, where knowledge of the world determines reference. As far as article use is concerned, the Sranan of Herlein and Nepveu, therefore, seems to form an optimal system, expressing maximal content by minimal means, stripping those forms whose functions are performed by other linguistic or nonlinguistic means.

The copula. The discussion of the copula is divided into five subsections, according to the type of predicate in which it occurs: the introductory copula, the adjectival predicate, the nominal predicate, the locative predicate and, finally, a group of 'other cases', which do not belong in any of the categories above. Looking at the overall Herlein/Nepveu sample and ignoring one or two unclear cases for the moment, we see the following pattern: Herlein has only zero-copula's; Nepveu has *da* as an introductory copula, *de* and Ø as a copula for adjectival predicates, and *de* and *dea* for locative 'be'. Unfortunately, nominal predicates, the type of copular predicate which is perhaps most interesting from a diachronic point of view (*cf.* Arends 1989), do not

occur in Nepveu, nor do existential and possessive sentences involving 'be'. Although this diminishes the potential use of the Herlein/Nepveu sample for our understanding of the early- and mid-18th-century copula system, the copula still is a good choice for illustrative purposes. This is especially so, because it is a category which has been extensively studied from a diachronic point of view before (Arends 1989), which makes it possible to interpret any findings in the context of the overall development.

The introductory copula. The label 'introductory copula' refers to the use of *da* as a sentence-introducing element, which could be interpreted either as a copula, incorporating its subject, '(it) is', or as a deictic element followed by a zero-copula, 'that/it (is)', from which the 'regular' copular function of *da*, linking two NP's, has evolved diachronically (Arends 1989:25ff). Ten cases are found in Nepveu and none in Herlein, which does not mean introductory *da* did not exist in Herlein's time: there are simply no environments for potential introductory copula's in the Herlein fragment. In fact, because of its prototypical character, I would assume the introductory copula to have been present in Herlein's days. Some examples of usage of the introductory copula are the following:

(28) *da no troe* (N:275)

that(=is) not true

'that's not true'

"dat is niet waar"

(29) *da wan biggi leij* (N:275)

that(=is) a big lie

'that's a big lie'

"dat is een groote leugen"

Adjectival predicates. All adjectival predicates in Herlein have a zero-copula²³, even in cases where an overt copula is required in Modern Sranan, e.g. when the adjective is preceded by a modifier, such as *belle* 'very', or *grande* 'very'. Note that in the one case where Nepveu has a proposed modifier (*belle*), there is an overt copula present. Note also that in all other cases Nepveu has modifiers postposed rather than preposed (for *troe* 'truly/very', *grandi* 'very', *toe moussi* 'too'). The latter is postposed in Herlein as well.

(30) *My Ø bon* (H:121)

I Ø good

'I'm allright'

"Al wel" (elliptical for: "Ik vaar al wel")

- (31) *My Ø belle wel* (H:121)
 I Ø very good
 'I'm very well'
 "Ik vaar heel wel"
- (32) *Mie jary no Ø grandebon?* (H:121)
 my garden not Ø very-good
 'Isn't my garden very nice?'
 "Is mijn Tuin niet goed?"
- (33) *Jie Ø monbie toe moussie* (H:122)
 you Ø greedy too much
 'You're very unwilling'
 "Jy bent te gierig"

Except for the predicates expressing a physical or mental state, Nepveu uses zero-copula's too, also when a past tense is expressed. This means that Nepveu's system of adjectival predication is identical to that which is used in Modern Sranan.

- (34) *a Ø hansom for troe* (N:275)
 it Ø beautiful for true
 'it's very beautiful'
 "t'is zeer mooi"
- (35) *a Ø pekien toe moussi* (N:276)
 it Ø small too much
 'it's (much) too small'
 "t'is al te kleyn"
- (36) *aben Ø hansom* (N:275)
 he/she-TNS Ø beautiful
 'he/she was pretty'
 "hij of zij was mooi"

The physical/mental state predicates, which have zero-copula's in Herlein, are explicitly corrected by Nepveu, who provides them with an overt copula:

- (37) *mi de boen* (N:274)
 I am good
 'I am well'

(38) *mi de bellewel* (N:274)

I am very-good
 'I'm very well'

There is one unclear case in Herlein, which, unfortunately, has no counterpart in Nepveu:

(39) *Loeke mie Druije se hansum?* (H:121)

look my grapes ? beautiful
 'See my grapes, how beautiful they are'
 "Zie mijn Druiven hoe mooi zijn ze?"

There are at least two possibilities²⁴ here: one is that *se* is a misprint for *de*, the overt copula which is required when used in an infinitival predicate, both in Early and in Modern Sranan. However, under this analysis the structure of the sentence ('look at my grapes be beautiful') is rather uncommon for Early Sranan, to say the least. A more likely interpretation, already mentioned by Schuchardt (1914:XIX) and supported by the translation, is that *se* is a misprint for *oe*. The fact that under this analysis the Sranan sentence is anacoluthic ('look at my grapes how beautiful'), is not so much of a problem. Anacolutha are quite common in Early Sranan texts, as can be seen from Van Dyk where they are rampant.

Nominal predicates. Unfortunately, there is only one single case of a nominal predicate in the entire Herlein/Nepveu sample. In this sentence, which is from Herlein, no overt copula is used²⁵. The fact that Herlein's sentence is not corrected by Nepveu suggests that also in mid-18th-century Sranan it was quite normal to have zero-copula's in nominal predicates. This is in line with the earlier finding that zero-copula's in nominal predicates are not unusual in late 18th-century Sranan (Arends 1989:60):

(40) *Oe som bady Ø Mastre vor joe?* (H:122)

which person Ø master of you
 'Who's your master?'
 "Wie is jou Meester?"

Location/existence/possession. No examples of existential or possessive sentences (involving 'be') are found in the Herlein/Nepveu sample, except perhaps sentence (41), which may be interpreted as either a locative or an existential sentence. In Nepveu we find a number of clearly locative sentences, all of them involving the locative verb *de*, sometimes spelled *dea*. The form *dea* for *de*, which was demonstrated elsewhere

(Arends 1989:37-8) to be a fusion of *de hija* 'be here', is also found in some other 18th-century sources, such as Weygandt (1798:94).²⁶

(41) *Oemeni de?* (N:278)

how=many are(=there)

'how many are there?'

"hoeveel zijn er?"

(42) *a de nami heddi* (N:279)

it is P-my head

'I won't forget'

"t'is in mijn hoofd (om te zeggen ik denk erom)"

(43) *joedea* (N:281)

you-are(=there)

'are you there?'

"benje daar"

(44) *mi dea hiaso* (N:281)

I am here

'I am here'

"ik ben hier"

Other cases. This is a residual category, which contains the (few) cases that do not belong anywhere else. The appearance of a zero-copula in (45) and (46) may be related to the fact that these are interrogative sentences: copula's are sometimes absent in interrogative sentences in 18th-century Sranan, while they would be required in their declarative counterparts (Arends 1989:38).

(45) *Oe fasse nam vor joe Mastre Ø?* (H:122)

which fashion name of your master Ø

'What's your master's name?'

"Hoe heet jou Meester?"

(46) *hoefisi hem nem Ø* (N:281)

which-fashion his name Ø

'what is his/her name?'

"hoe is zijn of haar naam"

Sentence (47) is a case where a word, *kaba* 'finished', which is strictly speaking not an adjective (it cannot be used attributively), functions as if it were an adjective, when used predicatively, in that it receives no overt copula. Similar cases, especially adverbs like *klarie* 'ready', *noefe* 'enough', *toemoesi* 'too', and *late* 'late', were found to behave in an identical way in 18th-century Sranan, when used predicatively (Arends 1989:44).

(47) a Ø *kaba* (N:279)

it Ø finished

'it's finished'

"t'is gedaan"

Summarizing, the copula system in Herlein, which is reminiscent of his article system, can similarly be described as a minimal strategy, aimed at maximum reduction of redundancy. Although this may be a consequence of the fact that, at least to some extent, Sranan was still a pidgin in the early 18th century, as hypothesized earlier (Arends 1989:122ff), there are at least two other possibilities. It may also be a symptom of the foreigner talk character of the English that was used by the Europeans in the early days (*cf.* Ferguson 1971), or it may be a feature of the interlanguage variety of English, that was used by the blacks in the early days when the ethnic composition of the population still allowed second language acquisition. Of course, all three factors may have played their role.

Serialization. There are no clear cases of serial verb constructions (SVC) in Herlein. There are some unclear cases, however, which could tentatively be interpreted as such. One of these is (2) above. Because the repetition of two *ben*'s is not found anywhere else in Sranan texts, the second occurrence may have to be interpreted as a misprint for *sendi*; this idea is supported by the fact that a causative SVC with *sendi* is precisely the correction provided by Nepveu (albeit with omission of the first *ben*; *cf.* (3) above). There is another structure in the same Herlein sentence that could theoretically be viewed as a SVC, and that is the *akese ta* sequence. If, following Schuchardt (1914:XIX), the obscure *ta* is interpreted as *taki* (which has the form *take* elsewhere in Herlein), this would be an early occurrence of the V + *taki* SVC, which does not occur in Van Dyk (see below). As Plag 1994 shows, *taki* does not occur in this function until Schumann's 1781 Bible translation, where it is also used in combination with *aksi* to express '(to) ask if/whether'. A final case in Herlein which has some superficial resemblance with, but is not a SVC is (39) above (*cf.* note 24).

There is one case in Herlein where no SVC is used while it might (but need not) be used in modern Sranan, namely the dative SVC *taki gi* 'tell' (lit. 'say give'):

- (48) *Mie Misisi take jou oudy* (H:122)
 my mistress says you hello
 'My mistress²⁷ sends you her greetings'
 "Mijn Vrouw laat je goedendag zeggen"

No correction is provided in this case by Nepveu. That the *taki gi* SVC was known in Nepveu's days appears from Van Dyk, who has this type of serial, besides bare *taki* 'say' and *taki na* 'say to'; the same goes for Schumann 1783.

Apart from the causative SVC in (3) above, the only other cases of SVC's in Nepveu are the directional in (49) and the completive in (50):

- (49) *wakkago* (N:277)
 walk-go
 'go away'
 "gaat heen"
- (50) *a jam kaba* (N:281)
 he eat finish
 'he has eaten'
 "hij heeft gegeten"

Interestingly, the *V + go* and *V + kaba* SVC's are also among the five types of serialization (out of the ten types that can be found in Schumann 1783) to occur in Van Dyk (see below). There is one case in Nepveu (sentence 51) where an instrumental SVC (of the type *teki + V*) could, perhaps, have been used but where it is not; note, however, that *fomfom* is not so much the instrument, but rather the action by which the killing takes place:

- (51) *a kil hem langa fomfom* (N:280)
 he kill him/her with flogging
 'he has killed him/her through his flogging'
 "hij heeft hem of haar met slaagen vermoort"

In the same vein comitative structures are expressed by the preposition *langa* and not by *teki* SVC's, both in Herlein and Nepveu:

- (52) *Je wantje sliepe lange mie?* (H:122)
 you want sleep with me?
 'Would you like to sleep with me?'
 "Wilje niet by my slape?"

- (53) *a de wakka langa him* (N:277)

(s)he ASP walk with him/her

'he/she walks with her/him'

"zij of hij gaat of loopt met hem of haar"

Complementation. There are no occurrences of *fu* (or one of its spelling variants) used as a complementizer in Herlein nor in Nepveu, although *fu* as such (as a preposition) does occur in both sources. Still there are six sentences in Herlein and one in Nepveu without *fu*, where it can, but need not, be used in later texts. All the Herlein sentences are of the same type: *wani* + V.

- (54) *Jou wantje²⁸ sie don pinkinine?* (H:121)

you want sit down little

'Would you like to sit down for a little while?'

"Wilje een beetje zitten gaan?"

Unfortunately, Nepveu only contains cases of *wanti/wandi* as a main verb. That *wani* could be followed by *fu* at a later stage appears from the following example from Focke 1855:

- (55) *a no de go wanni foe doe* (Focke 1855:38)

(s)he not ASP go want COMP do

'(s)he will not want to do it'

"hij (zij) zal het niet willen doen"

Another verb that may be followed by *fu*, but is not in Nepveu, is *sabi* (it does not occur in Herlein):

- (56) *a sabi leij* (N:275)

he knows lie

'he knows how to lie'

"hij kan liegen of hij verstaat het liegen"

Note that the translation (*hij kan liegen, hij verstaat het liegen* 'he knows how to lie', 'he is capable of lying') suggests that *leij* is a verb here, not a noun (as in *a taki leij* 'he tells lies'). That *sabi* may be followed by *fu* appears from the following sentence from Schumann 1783:

- (57) *da uman sabi va brei mussu nanga kouse* (Schumann 1783:68)
 the woman knows COMP knit caps and stockings
 'that woman knows how to knit caps and stockings'

This is in line with the diachronic hierarchy, observed by Plag 1992, according to which *fu* + V(P) diachronically follows *fu* + NP.

Question words. Table 1 below lists all the question words that occur in Herlein and in Nepveu:

Table 1: Question words in Herlein 1718 and Nepveu 1770

	Herlein 1718	Nepveu 1770
'how'	<i>oe fasse, oe fasje</i>	<i>hoefasi, hoe fasi, ou fasi, hoefisi</i>
'where'	<i>oe plasje, oe plesse</i>	<i>hoe plesi, (hoe sey)</i>
'when'	<i>oe tem</i>	<i>hoe tem, oe tem</i>
'who'	<i>oe som bady</i>	---
'why'	<i>ver wate</i>	---
'how many'	---	<i>oe meni</i>

A few things should be noted about this list. First of all, some question words are absent from the list, such as the equivalents of 'what', 'which', and 'how' (as a degree adverb). Since the question word system as represented in Herlein seems already fully crystallized, this absence is most probably a consequence of the limited size of the sample, rather than an indication of their non-existence in the first half of the 18th century. This view is strengthened by the fact that all three are found in Van Dyk (see below). Second, the occurrence of *ver wate* in Herlein is the only one ever found in a Sranan text; other sources have variants of *fu san ede* 'for what reason' or *(oe) fa* 'what way', 'how' for 'why'. The fact that it is not corrected by Nepveu may suggest that it was still used in his time, although it was not by Nepveu's contemporary, Van Dyk, who has *fo zan hede*. Also, the phrase *(oe) fa* does not occur with the meaning 'why' in either Herlein or Nepveu. Third, *oemeni* in Nepveu has the literal meaning 'how many', *i.e.* it is not used as a degree adverb in combination with an adjective, as it is in some later sources (besides performing its original, quantificational function). Fourth, only full forms occur: there are no forms where either the question particle is absent or the noun is phonetically reduced, or both. The latter type does occur in late-18th-century Sranan, *e.g.* in Schumann 1783, who has *hu fa* for *hu fasi* 'how', *hu peh* for *hu plesi* 'where', *sanni* for *hu sanni* 'what', and *somma* for *hu somma* 'who' (Bruyn 1993a). Finally, we can see the beginning of variability in the

question word system in Nepveu, who has *hoe sey* 'which side' besides *hoe plesi* 'where'. Although, according to its translation (*aan wat kant* 'at which side'), it is used in its literal sense by Nepveu, *hoe sey* later acquired the more general meaning of 'where' (e.g. in Schumann 1783). The latter source shows a further increase of variability in providing alternative forms for 'how' (degree adverb) (*hu menni*), 'who' (*hu dissì*), and 'which' (*hu sorte*). Some of the above findings will be discussed below in the section on question words in Van Dyk.

2. Van Dyk

The (morpho)syntactic categories that are exemplified in Van Dyk's Sranan and that will be analyzed in this section are the following: periphrastic constructions (or circumlocution), question words, the article, the copula, clefting, the comparative, and serial verbs. For all these categories the language represented in Van Dyk is compared both with Herlein and Nepveu and with some of the other 18th-century sources, such as Schumann 1783. Occasionally, Stedman 1790²⁹ and Weygandt 1798³⁰ will be referred to as well. Sometimes it is useful to take later stages of the language, as represented in Focke 1855, Wullschlägel 1856 and the *Woordenlijst* (Anon. 1980), into account too.

In most of these aspects, Van Dyk's book represents a variety of Sranan that on comparative grounds may be characterized as mid-18th-century Sranan, a variety intermediate between the early- and late-18th-century varieties represented by Herlein and Schumann, respectively. Although this is not surprising in view of the dating of the book, there are some indications that Van Dyk represents a relatively early variety in a deeper, linguistically more important sense. In at least some respects, such as the use of periphrastic construction in Van Dyk as opposed to the use of lexicalizations in later sources, Van Dyk's language seems to be only partly creolized, thus constituting an intermediate developmental stage between the pidginoid variety (Arends 1989:122ff) of the early and the more fully creolized variety of the late 18th century. Thus, Van Dyk provides some empirical evidence in support of a gradualist model of creolization (Arends 1993), according to which creolization is a transgenerational process, extending over a number of generations (at least more than one or two, as hypothesized by some creolists, most notably Bickerton (1988:268)).

Periphrastic constructions. On pages 10, 11 and 16 of Van Dyk's book a number of references to persons (mostly in terms of their professional occupation) are given, most of which are not designated by simple or complex nouns, but by circumlocutions, as in (58):

(58) *wan zomma disi nay klossi* (VD:16)

a person who sews clothes

'tailor'

"Een Kleeren-Maaker"

This type of circumlocation, not necessarily restricted to the names of professions, is typical for pidgins, not for creoles, as appears *e.g.* from Mühlhäusler (1979:232), who gives examples like the following (the Tok Pisin example is from the pre-creolization stage):

Samoan Plantation Pidgin

(59) *steamer bilong bush* (Mühlhäusler 1979:229)

steamer belong bush

'railway'

Tok Pisin

(60) *man bilong kamda* (Mühlhäusler 1979:233)

man belong carpenter

'carpenter'

Only two out of a total of seventeen cases of circumlocation in Van Dyk (pp.10, 11, 16) are expressed by periphrasis in Schumann 1783, one of which has a non-periphrastic alternative. One other case is expressed, again optionally, by circumlocation in Wullschlägel 1856³¹. The first of these is 'blind man', which is paraphrased as *anno habbe hay* 'he/she does not have eyes' by Van Dyk (p.11), and alternatively as *blindeman* 'blind man' or *wan somma nanga hai tappa* 'somebody with eyes closed' by Schumann (p.64). The second case is *da homan habi bile* (Van Dyk, p.10) 'the woman has belly', 'a pregnant woman', which is paraphrased as *uman nanga belle* 'woman with belly' by Schumann (p.59)³². The third case is 'orphan', which is paraphrased as *wan pikien disi mama lange tata lassi* 'a child whose mother and father (are) lost' by Van Dyk (p.11), and, alternatively, as *wees-pikien* 'orphan child' or *wan pikien, disi no habi tata en mama* 'a child who has no father and mother' by Wullschlägel (p.272).

All the other cases of circumlocation in Van Dyk are expressed by nouns both in Schumann and Wullschlägel. The circumlocations in Van Dyk have the form of a sentence³³ or of an NP containing a relative clause. These types are illustrated in (61) and (62) below:

(61) *kalebassi no broke jeti* (VD:16)

calebash not broken yet

'virgin'

"Een Maagd"

The concept of 'virgin' is expressed as *njuwendje/nju-nju-wendje*³⁴ 'young girl', 'very young girl' by Schumann (p.300), and as *njoe-wendje* 'young girl' by Wullschlägel (p.136).

(62) *wan somma disi loeke schribi zanti* (VD:11)

a person who looks written things

'a clerk'

"Een Boekhouder"

The equivalents in the other sources are *skrifiman* 'write man' (Schumann, p.249; Wullschlägel, p.51) and *klerki* 'clerk' (Wullschlägel, *ib.*). Generally, both Schumann and Wullschlägel have a preference for compounding with *man* 'man' to refer to this type of concept. The fact that *man* is used to refer to females as well as to males (*e.g. helpiman* lit. 'help-man' for 'midwife', Schumann p.128) is the result of a grammaticalization process, which made possible the use of *man* as a gender-neutral agentive suffix.

Apart from these circumlocutions there are five cases where Van Dyk uses a noun, either a simple noun, like *dakteren* 'doctor' or a compound, like *koepa man* 'cooper' (lit. 'cooper man'). All of these are also expressed by nouns in Schumann and Wullschlägel. It thus seems that the only productive way of making new nouns to refer to persons, namely by compounding (or suffixing) with *man*, is used only in a limited number of cases in Van Dyk. Since in Schumann this device has become more fully productive, it appears that with regard to componential and derivational morphology Van Dyk's Sranan represents an early stage in the development of the language, when morphology was not yet an integral part of the linguistic system of Sranan.

Question words. In a comparative study of question words in pidgin and creole languages, Muysken & Smith (1990:900) conclude that 'question words in eighteenth century Surinam creoles do not support the gradualist view of creolization', which holds that creolization is a gradual rather than an instantaneous process (*cf.* Arends 1993). This conclusion is based on their finding that 'from the early eighteenth century on a full-fledged transparent system (of question words, JA) had emerged in Sranan' (*ib.*). Indeed, as shown above, both in Herlein and Nepveu we find transparent forms such as *oe tem* 'when' (lit. 'what time'), and *oe plesse* 'where' (lit. 'what place'),

whereas the the absence of other question words is probably due to the limited size of the corpus. Still, a little bit more can be said about this matter if we take additional data into account.

There are several omissions in Muysken & Smith's listing of question words in the 18th-century sources they used (Herlein 1718, Van Dyk c1765, Nepveu 1765 and Schumann 1783) (Muysken & Smith 1990:898), especially with regard to Schumann and Van Dyk. In addition to the forms cited, Schumann also contains *husortu* for adjectival 'which', *hudissi* for 'who', *va husanni heddi* (alongside *va huheddi*) for 'why', and *humenni* for 'how' as a degree adverb with adjectives. Other omissions include the use of *hu* for adjectival 'which' in Van Dyk and Schumann, and of *hu* for 'how' as a degree adverb with adjectives and *hoe tem* for 'when' in Van Dyk³⁵. In Table 2 these additional data are taken into account as well.

Table 2: Question words in 18th-century Sranan

	Herlein 1718	Van Dyk c1765	Nepveu 1770	Schumann 1783
<i>o sei</i> ('where')	-	-	(+)	+
<i>(o) sortu</i> ('which')	-	-	-	+
<i>odi</i> ('who'/'which')	-	-	-	+
<i>omeni</i> ('how'*)	-	-	-	+
<i>o</i> ('which'/'how'*)	-	+	-	+
<i>(fu) san ede</i> ('why')	-	+	-	+
<i>(o) san</i> ('what')	-	+	-	+
<i>(o) fa</i> ('how')	+	+	+	+
<i>(o) pe</i> ('where')	+	+	+	+
<i>oten</i> ('when')	+	+	+	+
<i>(o) sma</i> ('who')	+	+	+	+
<i>ver wate</i> ('why')	+	-	(+)	-

* The meaning of 'how' for *o* and *omeni* refers to their use as a degree adverb, *i.e.* in combination with an adjective.

Note: Because of their inconsistent spellings across and within different sources the question words are represented according to modern orthography. The parentheses around the plus for *o sei* in the Nepveu column indicate that in this source it is used in its literal sense: 'which side'. The parentheses around the plus for *ver wate* in the same column indicate that this 'Herleinian' form is not corrected by Nepveu, but it does not occur as such in Nepveu's Sranan sample. The presence of the many

minuses, especially in the Herlein and Nepveu columns, should not be interpreted as absolute evidence that these forms were not present; they merely indicate that they do not occur in these, relatively small, samples. In those cases, however, where they also do not occur in Van Dyk, we may, pending evidence to the contrary, assume that they were not present until the last quarter of the 18th century.

If we take these additional data into account, we see a difference between Van Dyk and Schumann, in that in several cases ('where', 'who', 'which', 'how') the latter has two or even three alternatives where Van Dyk has only one. The non-occurrence in Van Dyk of these variants, as opposed to their occurrence in Schumann, may reflect the fact that Van Dyk represents an earlier stage in the development of the language. It may be significant that in all these four cases there is another question word available in Schumann to express the same meaning. In other words, whereas the question word system in Van Dyk is adequate, providing one expression for every 'question element', Schumann has a more fully elaborated, even 'luxurious' question word system, where in some cases two or even three alternatives are available to express one and the same meaning. It thus seems that, although Muysken and Smith are probably right in claiming that a full-fledged question word system had emerged in the early 18th century, a substantial amount of dynamism was still involved later on, leading to additional variants which probably filled the need of social and/or stylistic variation.

In contrast to the early, pre-Herlein, formation they postulate for the greater part of the question word system, with regard to the expression of 'why', Muysken & Smith (1990:888,900) notice a drastic development, from *ver wate* 'for what' in Herlein, via (*va*) *hu heddi* '(for) what head' in Schumann and (*vo*) *san hedde* '(for) what head' in Wullschlägel, to the present forms (*fu*) *san ede* '(for) what head' and *saide*, a phonological reduction of the latter³⁶. However, if we add the Van Dyk form *fo zan hede(n)* and its spelling variant in Schumann, *va husanni heddi*, as is done in Table 3 below, we see that the Modern Sranan form *fu san ede* was already present in the middle of the 18th century and has remained in use ever since. The early emergence of the *fu san ede* construction suggests that the occurrence of the form *ver wate* might be explained as a symptom of the more heavily English-influenced character of Herlein's Sranan, which, as shown earlier, is also evident in other respects. After all, the structure of the earlier form, *ver wate* 'for what', is partly identical to that of the later form, *fo zan hede* 'for what head'; the ellipsis of the noun 'head' might be a consequence of syncretism with the English 'what for' construction, reflexes of which, meaning 'why', occur in other English-based creoles, such as Krio. If this is true, the entire question word system, including 'why', would provide counter-evidence to the gradualist scenario for the formation of Sranan.

Table 3: Expressions for 'why' in Sranan (1718-1980)

Herlein (1718)	<i>ver wate</i>
Van Dyk (c1765)	<i>fo zan hede(n)</i>
Nepveu (1770)	<i>(ver wate)</i>
Schumann (1783)	<i>va husanni heddi/(va) hu heddi</i>
Wullschlägel (1856)	<i>(vo) san hedde</i>
Modern Sranan (1980)	<i>(fu) san ede/saide</i>

Articles. Although, due to the size of the Van Dyk text, a more or less full-scale study of the article system, as was attempted for the Herlein/Nepveu sample above, cannot be undertaken here, some tentative remarks can be made nevertheless. In his study of the Schumann dictionary, Kramp (1983:38-41) found that there are four environments where generally no article is used, while it is obligatory in the modern language. These environments are:

Table 4: Environments for zero-articles in Schumann 1783 (according to Kramp 1983)

- I) *na/nanga* (Prep) --- NP
- II) V --- NP[-ANIM]
- III) ## --- NP[-ANIM] V
- IV) --- NP (denoting a defect or characteristic of a person)

Although Kramp's observations seem to be a little overstated, it may still be useful to examine to what extent they hold for other texts such as Van Dyk's. Since all the examples given by Kramp to illustrate environment (IV) fall under category (II), the former is not taken into account any further here. A provisional investigation of the Van Dyk text (pp.20-26) suggests that articles are obligatorily absent in all of these environments in Van Dyk. Some examples are:

- (63) *nakki na Ø dore* (VD:20)

knock P Ø door

'knock on the door'

"Klop aan de deur"

- (64) *kotti Ø kandeke* (VD:20)

cut Ø candle

'put out the candle'
"Snuyt de Kaars"

- (65) *Ø Zon trange* (VD:22)
Ø sun strong
'the sun is hot'
"De Zon is stark"

It seems significant that NP's in environments (II) and (III) that do not fulfill the feature requirements given in the formula, *i.e.* NP's that are [+ANIM], do have overt articles. Some examples are (66) and (67):

- (66) *joe no tan locka da mastra* (VD:21)
you not stay look the master
'don't you wait for your master?'
"Wagt u de Meester niet"

- (67) *da bakkera no di na hosse* (VD:21)
the white=man not be P home
'the white man is not home'
"De Blanken is niet in Huis"

Needless to say, a much deeper and more extensive investigation of this issue is required before any meaningful conclusions can be drawn.

The copula. As to the copula, again, only the most salient characteristics of the Van Dyk text will be briefly mentioned here. The preference for Ø, together with the infrequent use of *da* and the absence of *de*, in nominal predicates in Van Dyk reflect the fact that this source is chronologically intermediate between Herlein, where a single case of nominal predication has a zero-copula, and Schumann, where we find a more differentiated system. In the latter source, identification ('John is the man with the hat') and attribution ('Mary is a linguist') are in most cases expressed by two distinct copula forms (*da* and *de*, respectively), while in a minority of cases Ø remains in use as a relic from the past. This situation is summarized in Table 5:

Table 5: The nominal copula in 18th-century Sranan

	Ø	<i>da</i>	<i>de</i>
Herlein 1718	+	(-)	(-)
Van Dyk c1765	+	+	-
Nepveu 1770	(+)	(-)	(-)
Schumann 1783	+	+	+

Note: The parentheses refer to the fact that Herlein contains only one instance and Nepveu no instances whatsoever of nominal predication (Herlein's usage of a zero-copula is not corrected by Nepveu).

Some examples illustrating the use of Ø, *da* and *de*, respectively, in nominal predicates are given below:

(68) *mi blibi joe Ø wan bon maatie fo dem* (VD:53)

I believe you Ø a good friend of them

'I believe you're a good friend of theirs'

"ik geloof dat je een beste Maat van haarluy bint"

(69) *Hoe zan joe memmere joe da mastra fo pranasi* (VD:56)

what thing you think you are master of plantation

'do you think you're the owner of the planation?'

"Wat denk je? Ben jy de Meester van de Plantagie?"

(70) *mi de wan muffina* (Schumann 1783:53)

I am a miserable=person

'I'm wretched'

As to adjectival predication, the Modern Sranan rule for selection of a zero-copula in declarative sentences with the adjective directly following the subject was already established at the beginning of the 18th century. However, with regard to the expression of the copula in adjectival predicates where the adjective is preceded by a modifier, such as *nofo* 'enough' or *tumusi* 'very', Van Dyk seems to be in line with the early-18th-century system (as represented in Herlein), where no copula is expressed, rather than the middle- and late-18th century system (as represented by

Nepveu and Schumann), where a copula *de* is obligatory in this environment. With regard to the comparative adverb *moro*, however, both Van Dyk and Schumann deviate from their respective rules: in Van Dyk *de* is obligatory in this environment, whereas in Schumann it is optional (in Focke 1855 and later sources it is entirely absent in this environment, see below). This development is illustrated with some examples:

- (71) *My Ø belle wel* (H:280)

I Ø very well
'I'm very well'
"Ik vaar heel wel"

- (72) *Mastra a Ø noefe ogro* (VD:48)

Master it Ø enough bad
'Master, this is bad enough'
"Dankje Meester, het is genoeg slaagen"

- (73) *mi de belle wel* (N:274)

I am very well
'I'm very well'

- (74) *ju no de so poti* (Schumann 1783:53)

you not are so poor
'you're not in such a bad situation'

Summarizing, it seems that, although the general rule for copula-selection in adjectival predicates was already present in the early 18th century, the more specific rule for preposed modifiers was in flux until the end of the 18th, and in the case of preposed *moro*, well into the 19th century.

Clefting. With regard to clefting, we can distinguish several sub-types, according to the element being moved to the front of the sentence. Following this classification, we can reconstruct the historical development of the cleft-construction as presented in Table 6 (*cf.* Arends 1989:91-113):

Table 6: The development of clefting in Sranan (1750-1900)

	Wh	Cl	PP	Pred	Adv	NP	so
Van Dyk c1765	-	-	-	-	+	+	+
Schumann 1783	-	-	-	+	+	+	+
Weygandt 1798	-	-	+	-	+	+	+
1800-1850	-	-	+	-	-	+	+
1850-1900	-	+	+	+	+	+	+

Abbreviations: Wh = question word; Cl = Clause; PP = prepositional phrase; Pred = predicate; Adv = adverbial; NP = noun phrase.

Note: No cleft sentences occur in Herlein nor in Nepveu. The non-occurrence of predicate clefting between the end of the 18th and the second half of the 19th century, and of adverbial clefting in the first half of the 19th century are most likely artefacts: the occurrence of both sub-types at later stages suggests that they have remained in use during these intermediate stages, but were simply not recorded. Clefting of *so* is listed separately because of its special character: it comprises 90% of all cases of adverbial clefting in the Arends 1989 corpus.

Clefting of clauses, PP's, and predicates does not occur in Van Dyk, while clefting of adverbials and NP's does, although on a very limited scale: only two cases of each were attested in the entire book. All four cases are given below (the clefted element is set in bold type; since the 'cleft character' is only borne out clearly by the context, this is added in parentheses):

Adverbial clefting

(75) (*Dan joe de kom motte na fransi konderi*) (VD:35)

then you ASP come out P French country

'Then you must be from France'

"Gy komt dan van Parys"

Ai da , da ply³⁷ mi kommote
 yes is **that place** I come-out
 'yes, **that's** where I'm from'
 "Ja Myn Heer om u te Dienen"

- (76) (*joe habi bon hatti te moesi fo negere*) (VD:53)
 you have good heart too much for negroes
 'you are too compassionate with the blacks'
 "je hebt een goed Hart voor de Zwarten"

da zo hede den no de worke noefe
 is **so head** they not ASP work enough
 '**that's** why they don't work hard enough'
 "daarom willen zy niet genoeg Werk doen"

NP clefting

- (77) (*hoe fa da worikei wakki lange joe*) (VD:29)
 what fashion the work go with you
 'how is everything going?'
 "hoe gaat het met uw Affaires"

Da duysi tongi joe leri
 is **Dutch language** you learn
 'are you learning to speak **Dutch**?'
 "Leer je Hollands"

- (78) (*Jerri jen jen fom ayti ure*) (VD:32)
 hear clock strike eight hours
 'hear the clock strike eight'
 "Hoor de Klok slaat agt Uuren"

No da zibi³⁸ fom
 no is **seven** strike
 'no, the clock strikes **seven**'
 "Het slaat zeeven"

As was mentioned above, the overwhelming majority of cleft sentences in Van Dyk is formed by clefting of *so*, as in the following example:

Clefting with 'so'

- (79) (In the context immediately preceding this sentence, a description is given of how another plantation director deals with his slaves.)

da zo bakkerá moe libi na wan pranasie (VD:98)

is **so** white=man should live P a plantation

'**that**'s how a plantation director should deal with his slaves'

"zoo moet een directeur op Plantagies Leeven"

In later stages the combination *da so* seems to function as a fossilized expression, meaning 'this way' or 'like this'. Compare for example the information in Wullschlägel's 1856 German-Sranan dictionary under the (German) entry *so*, where *da so* is given as the Sranan equivalent of German *so*, *auf solche Weise* 'thus', 'that way', without any indication of a cleft structure being intuited (see Arends (1989:109) for further discussion).

A curious subtype of clefting with *so* is the *da so meki* construction, the semantic function of which is to express a reason or cause: it can be translated as 'that's why'³⁹. Although *meki* sometimes does occur in a similar function in other types of clefts in other sources (e.g. in PP clefting, as in (81) below), its use in combination with *so* is restricted to Van Dyk; conversely, the use of *meki* with other types of clefts besides *so* is absent in Van Dyk.

- (80) *nuwe negere no kan doe da worke, da zo myki den go we* (VD:88)

new negroes not can do that work, is **so** make they go away

'unseasoned negroes can't do that (amount of) work, **that**'s why they ran away'

(Van Dyk's Dutch translation is too free to be useful here.)

- (81) *a no foe hángri-tem héde, méki mi sa káli Tája 'Tata'* (Focke 1855:130)

is not **for hungry-time head** make I shall call *taja* 'Father'

'I won't call *taja* (a vegetable) 'father' **just because I'm hungry**'

"Het is niet wegens den hongersnood, dat ik den tayer "vader" zal noemen"

As is the case with the *da so* construction, *da so meki* is sometimes also used as a fixed expression, with no clefting involved; it is put at the end of the sentence as a kind of 'resumptive' adverbial as in (82) (there are two such cases in the entire book):

- (82) *den homan diesi habi bele den no kan holli lieki den tarrewan da zo myki* (VD:57)

the women who have belly they not can hold like the others is **so** make

'the women who are pregnant can't work like the others, that's why (not all the work is done)'

"de Vrouwen die in de Kraam moeten kennen zoo niet Werken als de anderen, zoo komt het"

(83) *a Takke re zo menni da zo myki oenno no worke* (VD:86)

it bad so much is so make you not work

'it (the state of the plantation) is so poor because you don't work'

"Is het zoo slegt dat komt zeekerlyk dat je luy niet Werkt"

In (83), at least according to the original translation by Van Dyk, the order of elements does not seem to be CAUSE - RESULT, but rather the reverse. It looks as if *da zo myki* in (83), although it occurs in the middle and not at the end of the sentence as in (82), is used here also as a fixed expression, signalling a causal relationship in a very loose manner, in which the order of the elements is RESULT - CAUSE rather than the reverse. Perhaps the unanalyzed use of *da so meki* has provided the template from which the productive use of *meki*, as in (81), has developed later; in the same vein, unanalyzed *da so* may have formed the template for clefting in general. Although its use in cleft sentences has become obsolete, *meki* is still in use as a conjunction in Modern Sranan (Donicie 1959:106):

(84) *Mi papa no wani, meki mi go dapè* (Donicie 1959:106)

my daddy not want make I go there

'my daddy doesn't want me to go there'

"Mijn vader wil niet dat ik daar naar toe ga"

The historical development, therefore, seems to have started with *meki* in a fixed expression with *da so* (Van Dyk), going through a stage where *meki* was used in other types of clefts besides *da so* (Focke), to arrive at the present state, where it is still used as a conjunction, but not in cleft sentences.

Of the other types of clefting represented in Table 6, none occurs in Van Dyk. Clefting of WH-elements does not occur at all (at least in clear cases) in any of the sources used in Arends 1989, while clefting of clauses is a late-19th-century development. PP clefting and predicate clefting emerge by the end of the 18th century, in Weygandt 1798 and Schumann 1783, respectively:

PP clefting

(85) *Dafoe datie hédé joe no kan werie den soesoe* (Weygandt 1798:115)

is-for that head you not can wear these shoes

'that's why these shoes don't fit'

"Daarom kund gy uwe schoenen ook niet aankrygen"

Predicate clefting

(86) *da lei ju lei* (Schumann 1783:175)

is **lie** you lie

'that's a **lie**'

"das ist eine recht grobe Lüge"

Summarizing, we observe a chronological development in clefting, such that the construction is restricted at first mainly to some fixed expressions (Van Dyk) and becomes more diversified and more productive in the course of the 18th and 19th centuries.

Comparatives. When we restrict ourselves to the types of comparative that occur in 18th-century sources, viz. the Particle Comparative (involving a particle comparable to English 'than') and the Exceed Comparative⁴⁰ (a serial construction containing a verb comparable to English 'exceed'), the development of the comparative system is as represented in Table 7:

Table 7: The development of the comparative in Sranan (1750-1850)

	Exceed	Particle			
		<i>leki</i>		<i>na</i>	
		Adj <i>moro</i>	<i>moro</i> Adj	Adj <i>moro</i>	<i>moro</i> Adj
Van Dyk c1765	-	-	+ (<i>de</i>)	-	-
Schumann 1783	+ (Ø)	+ (Ø)	+ (Ø/ <i>de</i>)	+ (Ø)	-
Focke 1855	+ (Ø)	-	+ (Ø)	-	+ (Ø)

Note: Exceed = Exceed-comparative (X Adj Exceed Y); Particle = Particle Comparative (X more Adj Part Y); *leki* = Particle Comparative with particle *leki*; *na* = Particle comparative with particle *na*; *de* = overt copula *de*; Ø = zero-copula.

All these types are illustrated below:

Exceed-comparative (Ø Adj *moro*)

- (87) *ju Ø langa morro mi* (Schumann 1783:172)
you Ø tall exceed me
'you're taller than me'
"du bist länger, grösser als ich"

Particle comparative (Ø Adj *moro leki*)

- (88) *ju Ø betre morro leki mi?* (Schumann 1783:62)
you Ø better more than me?
'are you better than me?'
"bist du besser als ich?"

Particle comparative (*de moro* Adj *leki*)

- (89) *joe no de morre bon likki na disi manmatim* (VD:42)
you not are more good than P this morning
'Don't you feel better than you did this morning?'
"Bevind gy u niet beeter als van de Morgen"

Particle comparative (Ø *moro* Adj *leki*)

- (90) *ju hatti no kann Ø morro ougri, leki hufa a de* (Schumann 1783:176)
your heart not can Ø more evil than how it is
'your heart can't be more evil than it is'

Particle comparative (Ø Adj *moro na*)

- (91) *a Ø langa morro na mi* (Schumann 1783:175)
he Ø tall more than me
'he's taller than me'
"er ist grösser als ich"

Particle comparative (Ø *moro* Adj *na*)

- (92) *Adam Ø móro lánka na mi* (Focke 1855:86)
Adam Ø more tall than me

'Adam's taller than me'
 "Adam is langer dan ik"

Initially, the expression of comparison is restricted to one comparative construction, the Particle Comparative (Van Dyk); from there it expands into a more differentiated system, with at least two different possibilities, the Exceed and Particle Comparatives, the latter of which has two sub-types, one with *leki* and one with *na* (Schumann). Further, there is a development with regard to the position of the comparative marker (*moro*) in connection with the realization of the copula⁴¹: while Van Dyk has preposed *moro* with an overt copula *de*, Schumann has alternation between preposed *moro* with or without *de* and postposed *moro* (without *de*, of course). Finally, Focke has only preposed *moro*, without *de*, regardless of whether the comparative particle is *leki* or *na*.

The surprising thing here, of course, is that in Van Dyk *de* seems to be obligatory when the preposed element is *moro*, whereas it is absent with other preposed modifiers (see above). This might have something to do with the variation in the position of the modifier vis-à-vis the adjective. In Van Dyk *moro* is always preposed, whereas other modifiers occur both pre- and post-adjectivally. Absence of the copula with preposed modifiers that also occur post-adjectivally may be a consequence of this positional variation, in that the zero-copula is 'transferred' from postposed to preposed modifiers. In other sources this positional variation is the other way around: it applies to *moro* and not to the other modifiers. This may explain why in these sources it is *moro* that, when preposed, may have a zero-copula. Exactly why *moro* is always preposed in Van Dyk, whereas its position is variable in the other sources, is another matter, which I will not go into here (see Arends (1989:87) for discussion).

Summarizing, it seems clear that both in the variety of comparative constructions as such and in the variety of subtypes within the particle-comparative, Van Dyk represents a stylistically more restricted variety when compared to other 18th-century and later sources. Apparently, the Sranan of Van Dyk's days had not yet reached a stage of development where it was deemed necessary or functional to have several options for the expression of one and the same semantic content.

Serialization. Table 8 shows which verbs can enter into a serial verb construction in the 18th-century sources and in Modern Sranan:

Table 8: The development of serialization in Sranan (1750-now)

	Van Dyk c1765	Nepveu 1770	Schumann 1783	Modern Sranan*
<i>seni</i> + V	-	+	-	+
V + <i>taki</i>	-	-	+	+
V + <i>moro</i>	-	-	+	+
<i>poti</i> + V	-	-	+	+
<i>sidon</i> + V	-	-	+	+
<i>teki</i> + V	-	-	+	+
V + <i>gi</i>	+	-	+	+
V + <i>kaba</i>	+	+	+	+
V + <i>kon</i>	+	-	+	+
V + <i>go</i>	+	+	+	+
V + <i>poti</i>	+	-	+	+

* Information on Modern Sranan is based on Voorhoeve 1975, Jansen et al. 1978, Sebba 1987, and Liliane Adamson (p.c.); a plus sign indicates that the construction is mentioned by at least one of these.

Note: Because of inconsistencies in the spelling, the modern orthography of the verbs in question is used. In Herlein unambiguous cases of serialization do not occur (see above).

Due to the small size of the text, the minuses under Nepveu do not, of course, necessarily imply that these serials were not used in Nepveu's time. The fact that two out of the three types that do occur in Nepveu are also found in Van Dyk, lends further credibility to their attestation. On the other hand, the occurrence in Nepveu of the *seni* type, which is the only subtype that does not occur in Schumann, is remarkable.

The most remarkable aspect of this table is, of course, that Van Dyk is so much poorer in the variety of serial constructions than Schumann. Of the eleven sub-types of serialization which are mentioned for Modern Sranan, only five are attested in Van Dyk, as opposed to ten in Schumann. In addition, there is one sub-type, V + *gi*, which is restricted in the selection of V in Van Dyk, since it is combined only with *taki*. As far as the differentiation of serialization is concerned, the variety represented in Schumann is almost identical to Modern Sranan, whereas in Van Dyk serialization is present as such, but its differentiation into several sub-types has proceeded only partially.

Conclusion

Two conclusions present themselves in relation to the foregoing. The first has to do with the value and reliability of older creole texts and is largely restricted to Van Dyk, since the Nepveu and, especially, Herlein texts are too small to judge their reliability in a well-founded manner; moreover, Herlein, being the oldest source and separated from the others by half a century, cannot be compared with other sources that precede or follow it with a more or less limited time interval. Now, the conclusion with respect to Van Dyk is that the variety of Sranan contained in it is more systematic than is sometimes assumed for this type of material. Although questions may be asked about exactly what variety of Sranan is represented in the book - whether it may be *bakra tongo* (whites' Sranan) rather than *nengre tongo* (blacks' Sranan) - the fact is that the variety that it represents fits in systematically, in practically all aspects that were investigated, between the varieties that surround it chronologically. This result would be extremely unlikely if Van Dyk's book were an unreliable and linguistically naive rendering of the language. In other words, strong opinions on the alleged unreliability of early creole sources, which are frequently expressed, usually without any empirical support (e.g. Bickerton (1988: 281)), will have to be suspended, since they may be refuted by detailed comparisons with other contemporary texts.

Second, the, admittedly somewhat cursory, examination of several aspects of the language represented by Herlein, Nepveu and Van Dyk, shows that numerous developments have taken place during the second fifty years (roughly 1700-1750) after the beginning of slave importation into Suriname in the 1650's. What is especially striking is that in several of these cases (e.g. question words, comparatives) the developments concern the addition of new options for existing syntactic mechanisms rather than the introduction of new syntactic mechanisms *per se*. In other cases, such as serialization, the domain of a syntactic mechanism is expanded so as to include new subtypes. The development of Sranan during this period, then, was not restricted to purely linguistic expansion, but included the introduction of stylistic options as well. What this means for our understanding of creolization, e.g. the question of exactly which developments are part of the creolization process and which developments belong to normal language change, depends on the definition of the essential features of 'creole' and 'creolization', and perhaps, more generally, of 'language'. If variation is not included in the definition, then some of these developments may pose no threat for instantaneous models of creolization. If, however, variation is viewed as an integral or even central element of language (cf. Milroy 1992), then some of the developments described in this introduction may throw a new light on our understanding of creolization, in that variational expansion plays a prominent role in the early development of creole languages.

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Notes to the introduction

* Parts of this introduction were included in papers presented at the Third Conference of the Society for Pidgin and Creole Linguistics (Arends 1992a) and at the 15. *Jahrestagung der Deutsche Gesellschaft für Sprachwissenschaft* (Adamson & Arends 1993). When I was finishing this introduction I was informed of the death of Ms Ursy Lichtveld, who co-edited, with Jan Voorhoeve, two splendid anthologies of Sranan and Suriname related texts: Lichtveld & Voorhoeve 1980 [1958] and Voorhoeve & Lichtveld 1975. She also worked extensively on the preparation of a historical dictionary of Sranan, which regrettably was never finished. The Sranan part of this book is dedicated to her memory and that of Jan Voorhoeve.

A few remarks are in order here regarding the transcription and the English translation of the Sranan texts (Herlein, Nepveu, and Van Dyk). In the case of Herlein and Van Dyk, both of them printed works which I have consulted in the original, there were no transcription problems of any importance. The italic script, which was used throughout both texts for the Sranan material, was not retained in the transcription of Van Dyk. The Nepveu manuscript, although written in a very clear hand, posed some more, though relatively minor problems. The letters *y* and *ij*, which are sometimes very hard to distinguish, and which were apparently used interchangeably by Nepveu, were always transcribed as *ij*. Similarly, capitals are sometimes hard to discern from lower case letters; only in clear cases have they been transcribed as capitals. The sequence *t'* (the reduced form of *het* 'it', 'the'), the correct spelling of which is '*t*' (with the apostrophe **before** the *t*), has been retained. With some words, in cases of doubt, a second reading was added in parentheses. In the English translation, the spelling (e.g. with regard to the use of capitals) and punctuation (e.g. with regard to the separation of sentences), which are often inconsistent in the Sranan original, were adapted to normal English usage. Apparent errors on the part of the author, such as *nog* instead of *no* in Nepveu (p.276), have been retained, followed by *sic*. The original page numbers appear in the margin within square brackets.

The original Sranan and Dutch parts in the Herlein and Nepveu texts have been provided with an interlinear translation in English. Van Dyk was set in two columns, containing the original Sranan and Dutch text; the English translation appears on the lower part of the page. In the case of Van Dyk the translation was based on the Sranan original rather than on the original Dutch translation. As anyone with a knowledge of both 18th-century Sranan and Dutch will note, there are often wide discrepancies between the two. One gets the impression that the Dutch translation was made by someone not fully competent in that language. This impression is based, among other things, on the frequent use of literal translations, such as *beetje meer* 'little more' for *pikien morro* 'almost', 'soon'. This is not as strange as it might seem

at first sight, if we allow for the possibility that Van Dyk was a (white or colored) creole (*i.e.* born in the colony), who may have served as a white overseer on a plantation (*cf.* Lichtveld & Voorhoeve 1980: 243) and who therefore may have been in close contact with and competent in the plantation creole. If Van Dyk's primary language was indeed the creole, this may explain the presence of the many 'Srananisms' in his translation.

In the translation of the 'grammar' part of the Van Dyk text (pp.5-22), the amateurish character of some of the 'linguistic terms' used by the author has been purposely retained. An example is 'optative tense' for *wenszende tijd*, as a heading for a list of five sentences, only two of which are translated in the original as being in the subjunctive mood. Sequences of dialogue which seem to lack any logic, such as the remark on the price level in England, in the ninth dialogue (p.39), have, of course, been retained in the translation. In cases where one Sranan sentence was cut into two in the original (*e.g.* *Hoe zan joe Koredon. Moe doe.* 'What you Koredon. Must do.'), both parts are linked by dots in the English translation: 'What must Koredon...do?' Similarly, when two Sranan sentences are represented as one (*e.g.* *Hoe late joe ben kom negi fom* 'What time did you come nine o'clock'), they are split into two separate sentences in the English translation: 'What time did you come? At nine'.

It should perhaps be stressed that the English translation is not in any way supposed to be 'canonical'. Although every effort was made to provide an adequate translation, the fact that we are dealing with texts written in a variety of a language about which we only have a limited knowledge, assures that some mistakes may have been made here and there. This seems to be inevitable in a pioneering enterprise such as this. On the other hand, the edition and translation of these texts, imperfect as they may be, may open up the way for increasing our knowledge of 18th-century Suriname creole, and of early creole in general. It is for this purpose that they are presented here.

Finally, I would like to express my gratitude to the Koninklijke Nederlandse Akademie van Wetenschappen (KNAW) and to the Nederlandse Organisatie voor Wetenschappelijk Onderzoek (NWO) for their financial support during the preparation of Parts I and II of this book. I would also like to thank Peter Muysken and Adrienne Bruyn for stimulating discussions regarding the material presented in this book. The latter also detected a substantial number of - mostly minor - transcription errors. A special word of thanks is due to dr. Frank Byrne, who carefully checked the English of my translation and who made numerous suggestions for improvement. Nevertheless, I alone am responsible for any errors that remain.

1. The reference to Van Dyk's book as 'Van Dyk c1765' will be used throughout this book, since it seems relevant to give as precise an indication as possible of the year of publication, although the book itself is undated. As will be shown below, the most likely year of publication is either 1769 or one of the immediately preceding years.

2. The historian Ruud Beeldsnyder, who is preparing a dissertation on 18th-century Suriname plantation culture, made me aware of the existence of some isolated phrases and sentences that can be found here and there, both in printed works and in manuscripts (Ruud Beeldsnyder, p.c.). An example of the former category is Anon. (1752), a collection of papers concerning a conflict between Governor Mauricius and some plantation owners in the 1740s, that contains a few Sranan sentences that were noted down from court interrogations. Another, handwritten, source are court proceedings from the 1740's, located in the State Archives in The Hague, which also contain some Sranan sentences used in interrogations. In addition to this, Price (1983:144, 173) quotes two Sranan sentences, spoken by maroons and included in diaries written by Europeans in 1762. Since as yet no systematic search for this type of material has been conducted, none of it is included in this volume. Such a search, however, would certainly deserve to be undertaken, not only because it concerns early material, but also because this material, at least in some cases, such as court interrogations, reflects the language of native speakers.
3. The name 'Herlin' suggests a French, perhaps Huguenot, background: many Huguenots sought refuge in the Netherlands after the revocation of the Edict of Nantes by Louis XIV in 1685.
4. All translations of quotations are mine, unless indicated otherwise.
5. The phrase 'Suriname Coast' refers not only to the coastal strip of Suriname, but to the colony as it was in Herlein's days, i.e. the part of Suriname where plantations were located (mainly the area east and south of Paramaribo up to a hundred kilometers land inward). This appears also from the fact that elsewhere (Herlein 1718:103) he uses the phrase 'on the coast (of) Suriname' (*op de Kust Zuriname*), where the intended meaning clearly is 'Suriname'.
6. That this is not simply a transcription error on Schuchardt's part, appears from the fact that he explicitly refers to this spelling in his comments (Schuchardt 1914:XIX). It seems strange, incidentally, that a correct printing in the first edition would be replaced by an incorrect one in the second. Nevertheless, Lichtveld (1966:28-29) concludes that, although it cannot be absolutely excluded that the 'second edition' was chronologically prior to the 'first', the available evidence points rather in the other direction.
7. In fact, the remark, which is in Sranan rather than in German, should be ascribed to Schumann's informant and not to Schumann himself, who gives his own

remarks in German while quoting his informant(s) in Sranan throughout the dictionary.

8. Although Voorhoeve & Lichtveld make no explicit reference to the location of the manuscript they used, it can be inferred from the year of writing (1765) given by them, that it is the State Archives manuscript. Nepveu's manuscript is a collection of remarks on Herlein's book, ordered according to the page in Herlein to which the remarks apply.
9. A direct correction by Nepveu of an entire sentence in Herlein is preceded by a colon in Voorhoeve & Lichtveld 1975; if a single word in Herlein is corrected by Nepveu, either directly or indirectly, the corrected word is preceded by Herlein's version of it, printed in italics and separated from it by a colon.
10. Compare, *e.g.*, the rather detailed descriptions of a *pre* 'play', *i.e.* a slaves' party, on pages 106-9 and of contemporary funeral rituals on pages 111-2. Compare also scattered references to plantation customs, such as certain physical cruelties as the *Spaansze Bok* (p.50), the custom to name a new born horse after the slave who first informs the owner of its birth (p.55), the typically Afro-American way of committing suicide by swallowing the tongue (p.75), precise indications of the amount of work which is reasonable to demand of a slave (p.59,64), remarks concerning the specific character traits of slaves of certain tribal origin (p.69), and rather detailed remarks concerning climate conditions (p.80). The accuracy of these sociocultural observations adds to the overall, and thus to the linguistic, reliability of the work.
11. Van Dyk's book is considered unreliable by Kramp (1983:6-7), because of its 'errors' and inconsistent spelling. It is certainly true that the spelling is inconsistent, but the question is whether that makes the *tekst* unreliable. Knowing that even the spelling of the author's native language - Dutch - was not consistent, let alone standardized, at the time, we may cast some serious doubt on this assertion. As to the 'errors' contained in this text, these are unfortunately not illustrated by Kramp. Voorhoeve & Donicie (1963:31) also doubt the reliability of the book, interpreting the archaic character of the language as a result of 'Netherlandicization' and attributing it to the imperfect competence of a city dweller. I believe these judgments are the result of a superficial examination of the text, treating forms that deviate from the standard variety as aberrant. It is one of the purposes of this introduction to show that only a thorough examination and comparison of this book with other early texts can tell us something about its value as a source for early 18th-century Sranan.

12. In the Dedication this is restricted to 'Suriname'. This leaves no doubt as to what language is represented in the book: it is most certainly Suriname Creole, more specifically (early) Sranan, and not a creole of one of the other Dutch colonies. Part of the 'play' in Van Dyk was reproduced in Lichtveld & Voorhoeve (1980:220-49).
13. Mr. R. Breugelmans, head of the old Western editions department of the Leiden University library, informs me (p.c.) that in the 18th century reviews generally appeared rather quickly after the publication of the reviewed book. His judgment, therefore, is that Van Dyk appeared in 1768 or 1769.
14. The suggestion offered by Price and Price (1988:658-9) that Stedman refers to Schumann's 1783 **manuscript dictionary** is at variance with the fact that Stedman explicitly refers to a **printed grammar**.
15. Apart from *wandi*, Van Dyk also has the variant *wan*, which, being a monosyllabic word, is 'subject to other phonological factors' (Smith 1982:99).
16. The intended meaning seems to be 'merchants resident in the Netherlands', since in the Dedication a clear opposition is made between these and 'those who transfer to Suriname'. The inclusion of the former in the intended audience for the book is probably just a sales argument, for it seems improbable that the necessity to learn Sranan would ever arise for Amsterdam merchants trading on Suriname.
17. Van Trier-Guicherit 1991 refers to this part of the book as a *leesdrama*, i.e. a 'reading drama'. Since no adequate term in English seems to be available, it will be referred to as the 'play' in the remainder of this introduction.
18. Although, in principle, this could be interpreted as a sign that the three known copies do not belong to the first, but rather to a later edition (from which the Diary for some reason or other had been removed), the chances that this is indeed the case are slight. Mr. R. Breugelmans of the Leiden University library (see note 13) informs me that it is quite unlikely that Van Dyk's kind of book would have gone through a second edition. Also, the *Dag-Journaal*, in contrast to the play, is not referred to in the 1769 review.
As mentioned by Van Trier-Guicherit (1991:43), there is a 26-page, undated satire in Dutch, entitled *De West-Indische klapper* 'The West Indian coconut', about plantation life in Suriname, which has some things in common with Van Dyk's book, and which is referred to by the anonymous author as a *daghverhael*

'diary' (cf. Van Dyk's reference to a *Dag-Journaal* 'diary'). Upon closer inspection, there are some very close correspondences between Van Dyk's book, especially the play, and the *West-Indische klapper*, both in general aspects, such as the attitude towards slavery, and in more specific aspects, such as the shooting of a cow (*Klapper* p.13; Van Dyk p.82) and the dropping of a plate (*Klapper* p.14; Van Dyk p.61-62). There are even quite narrow correspondences in the wording, e.g. *hoe noobel was het raek* 'such a fine shot' (*Klapper*, p.13) vs. *Dat is noobel raak* 'that's a fine shot' (Van Dyk, p.82) (the Dutch wording is more idiosyncratic than the English). Perhaps Van Dyk, if indeed he is the author of the *Klapper*, realized, after writing the Dedication, that both pieces had too much in common to be included in one and the same book, and consequently decided to publish the *Klapper* separately, but forgot to adjust the Dedication.

19. The term 'zero-article' is only chosen for the sake of convenience to refer to cases where a noun is not preceded by an article.
20. Each sentence is followed by a gloss, a translation into English (within single quotation marks), and, if available, the Dutch translation from the original (within double quotation marks). For the three texts which are the focus of this study, sources are abbreviated as follows: H = Herlein 1718, N = Nepveu 1770, and VD = Van Dyk c1765.
21. The *wen* at the end of the sentence is not taken into account here. If it is indeed a misspelling for *wan*, its function here is that of a pronoun, not an article.
22. Note, however, that 'place' in Herlein is spelled either *plasje* or *plesse*, while the spelling *ples* (in *plesje* 'please you') is used by Herlein for 'please' in one other sentence besides (2).
23. The wording used here does not imply any preference with regard to the question whether predicative adjectives are verbs rather than adjectives (cf. Sebba 1986; Seuren 1986). In other words, the terms 'copula' and 'zero-copula' refer simply to the presence and absence, respectively, of the element *de* in adjectival predicates.
24. An additional, though merely theoretical, possibility is that *se* is Herlein's version of *si* 'see': the combination *luku si* 'look at', is well-known from late-18th-century sources, such as Schumann's (1783:180,246) dictionary. From the examples in Schumann it appears that *luku si* may have an emphatic meaning: 'to look closely at something'. The problem, however, is that the string *luku si*

may not be interrupted, as it is in Herlein, and that the adjective at the end of the sentence is in the wrong place. With a different word order, *i.e. luku si mi hansum druije* 'look closely at my beautiful grapes', perhaps this sentence would have been acceptable in early-18th-century Sranan.

25. Schuchardt (1914:XIX), who excludes the possibility that *som bady* is from E. 'somebody', does recognize a copula here: interpreting *ba* as 'brother' and *dy* as *de*, he analyzes the sentence as *oe som ba de Mastre vor joe?*, 'who, brother, is your master?' However, since it is clear that *sma* 'person' developed historically from 'somebody' (and (*o*) *sma* 'who' from 'which somebody'), this interpretation has to be rejected.
26. Note that, while Nepveu glosses adverbial *dea* as 'there', it is glossed as 'here' by Schumann (1783 *s.v. dea*); Nepveu's equivalent for 'here' is *hia(so)*. For further details of the development of locative adverbs and verbs in Sranan, *cf.* Arends (1989:33-39).
27. The word *misi* in 18th-century Sranan refers to a black or colored woman who lives with a white man without being married to him (the so-called *Surinaams huwelijk* 'Surinamese marriage').
28. The form *wantje* is interpreted as a hypercorrection of *wanti*, the form used in other 18th-century texts (alongside *wandi*, *cf.* Nepveu). The hypercorrection is probably formed on analogy with the Dutch colloquial diminutive *-ie*, where standard Dutch has *-je* (e.g. *koppie* vs *kopje* 'small cup'). This leads to hypercorrections such as *koffje* for *koffie* 'coffee', where the *-ie* does not have a diminutive meaning at all. In other words, *wantje* is not interpreted as a creole version of English *want* + *to*. This interpretation is corroborated by the fact that the same form, *wantje*, occurs when not followed by a main verb: *no mie no wantje*. Note, though, that Herlein does have one occurrence of *wanto* instead of *wantje*. The form *to* does not occur anywhere else in the sources.
29. For Stedman's Sranan material the primary source is the edition by Price & Price 1988, which is based on the original 1790 manuscript. For a more elaborate discussion of Stedman's Sranan, see Arends, to appear b.
30. Since parts of Weygandt 1798 are plagiarized, though in not completely identical form, from Van Dyk (as was first noticed by Schuchardt 1914:XXII), it could be illuminating to make a detailed, point-by-point comparison of both works. (A preliminary study along these lines was made by Del Negro 1993.) Establishing

the exact differences between identical structures in both sources may yield detailed insights into the development of Sranan in the second half of the 18th century.

31. Wullschlägel's 1856 German-Sranan dictionary was selected for this purpose because of its accessibility: since its entries are in German, it is possible to check periphrastic equivalents for concepts that occur in other sources without having to go through the dictionary from A to Z. In this way one can be reasonably sure that, besides the lexical designations, there are no alternants expressed by circumlocution for these cases in this source. The same does not hold for Schumann, where the direction is opposite (i.e. Sranan -> German), but here the occurrence of periphrastic alternants was checked by taking into account all lemmas in the expressions used by Van Dyk. Comparison of Van Dyk with Herlein, Nepveu and Stedman in this respect is not possible because the latter do not contain any of these designations.

32. It seems significant that both cases of periphrasis in Schumann do not have the form of a main sentence nor of an NP containing a relative clause, which is the 'canonical' form for circumlocutions in Melanesian Pidgin (Mühlhäusler 1979), but rather of an NP containing a PP. Thus, Schumann, who has phrasal periphrasis, forms an intermediate stage between Van Dyk, who has sentential periphrasis, and Wullschlägel, who has no periphrasis at all in these cases.

33. Another possibility, of course, is that what looks like a simple sentence is actually an NP containing a relative clause without a relative pronoun. This would mean that an example like *wan zomma zeri Boeken* 'a person sells books' would have to be interpreted as *wan zomma disi zeri boeken* 'a person who sells books', 'a bookseller'. Relative clauses without a relative clause marker do occur elsewhere, i.e. in non-periphrastic constructions, in early Sranan, including Van Dyk, e.g.: *da bakker Ø de na pranasi*, 'the white man **who** is at the plantation' (Van Dyk, p.90). A relative clause interpretation would be possible under this analysis for most of the seventeen cases in Van Dyk.
 An alternative possibility is that some of these cases, e.g. those which have *meki* as a main verb, such as *wan myki Zoe Zoe* (see Van Dyk, p.16 for other examples) are analyzed as verb-noun compounds of the type 'pickpocket', i.e. as verb-noun compounds where the verb precedes the object. Under this interpretation the case mentioned above would be analyzed as 'a make-shoe', i.e. 'shoe-maker', just as 'pick-pocket' means 'pocket-picker', i.e. someone who picks pockets. This analysis receives some support from the fact that, especially nominal, compounds in Early Sranan vary between Head-Modifier and Modifier-

Head order, without any difference in meaning. Thus, both *watra ai* 'water eye' and *ai watra* 'eye water' are used to express 'tears' (Schumann 1783, s.v. *ai watra*).

34. The difference between both forms appears to be a rather subtle one and refers to what the Moravians seem to have perceived as varying degrees of 'virginness': a *njuwendje* is a virgin in the technical sense, while a *nju-nju-wendje* is a girl who has never had anything to do with a man, whatsoever.
35. Incidentally, there is also a singular use of *wat zan* 'what thing' instead of *hoe zan* 'which thing' in Van Dyk (p.21).
36. Incidentally, the '(for) what head' construction occurs in a number of relevant West African substrate languages (cf. Arends, to appear a), e.g. Ewe and Akan (Boretzky 1987).
37. Etymologically, of course, *da ply* 'that place' is an NP, but since in Van Dyk's time it was already acquiring the function of an adverbial 'there', it is treated as such here.
38. Although *zebi* 'seven' is a numeral, as the subject of this sentence it seems to function rather as an elliptical NP, i.e. 'seven strokes'.
39. The expression of a causal relationship by means of a verb 'make' is found in relevant West African substrate languages, such as Ewe and Akan (Boretzky 1987).
40. The terminology is borrowed from Stassen 1985.
41. The rule for the Sranan copula in adjectival predicates, from Nepveu and Schumann onwards, is to be overtly expressed when a modifier intervenes between subject and predicative adjective.
42. The References section also includes references made in the notes to the texts.

Text 1

J.D. Herlein, 1718

Beschrijvinge van de volksplantinge Zuriname, pp. 121-23*J.D. Herlein, 1718. Description of the colony of Suriname, pp.121-123*

[121] *Spraak der Negers*
Speech of the blacks

Oudy.
 Goedendag.
 Hello.

Oe fasje jou tem?
 Hoe vaarje al?
 How are you?

My bon.
 Al wel.
 I'm allright.

Jou bon toe?
 Vaarje ook wel?
 Are you allright too?

Ay.
 Ja.
 Yes.

My belle wel.
 Ik vaar heel wel.
 I'm very well.

Jou wantje sie don pinkinine?
 Wilje een beetje zitten gaan?
 Would you like to sit down for a little while?

Jie no draei?
 Hebje geen dorst?
 Aren't you thirsty?

Ay mie wanto drinkje.
 Ja my lust wel drinken.
 Yes, I would like to have a drink.

Grande dankje no ver mie.
 Groten dank niet voor my.
 No thanks, not for me.

Jo wantje smoke Pipe Tobakke?
 Wilje niet een Pijp Tabak roken?
 Would you like to smoke a tobacco pipe?

Jo wantje loeke mie jary?
 Wilje mijn Tuin reis zien?
 Would you like to see my garden?

Loeke mie Druije se hansum?
 Zie mijn Druiven hoe mooi zijn ze?
 See my grapes, how beautiful they are.

Mie jary no grandebon?
 Is mijn Tuin niet goed?
 Isn't my garden very nice?

Ay hantsum fo trou.

Ja ze is heel mooi.

Yes, it's very pretty.

Jo wantje gaeu wakke lange mie?

Wilje met my uitgaan?

Would you like to take a walk with me?

Oe plasje joe wil gaeu?

Waar wilje gaan?

Where would you like to go?

[122] **Mie wil gaeu na Watre-zy.**

Ik wil na de Water-kant gaan.

I would like to go to the waterside.

Oe tem wie wil gaeu na Riba?

Wanneer wille wy de Rivier opvaren?

When will we go up the river?

Oe plesje tem.

Wat tijd het u belieft.

Whenever you wish.

Een ander Zamen-Spraak.

Another dialogue.

Mie Misisi take jou oudy.

Mijn Vrouw laat je goedendag zeggen.

My mistress sends you her greetings.

Akesi of joe tan an house?

En vraagt of je t'Huis zult blijven?

She asks if you will stay at home.

à Wilkom loeke joe na agter dina tem.

Ze wilje t'agtermiddag komen bezoeken.

She would like to visit you this afternoon.

No mie ben benakese ta entre ples à reddi wen.

Neen ik heb al by een ander late vragen of 't haar liefste dat ik zou komen.

No, I have already asked somebody else if I could visit her.

As hem ples hem kom te maare.

Als 't haar belieft zo kan ze morgen komen.

If she wants, she can come tomorrow.

Oe som bady Mastre vor joe?

Wie is jou Meester?

Who's your master?

Oe fasse nam vor joe Mastre?

Hoe heet jou Meester?

What's your master's name?

Oe fasse kase joe Misisi?

Hoe heet jou Vrouw?

What's your wife's name?

Oe plesse jo liewy?

Waar woonje?

Where do you live?

Klosse byna Forte.

Digt by 't Fort.

Close to the fort.

Jie no love mie moore.

Je hebt my niet meer lief.
You don't love me anymore.

Je wantje sliepe lange mie?

Wilje niet by my slape?
Would you like to sleep with me?

No mie no wantje.

Neen ik wil niet.
No, I wouldn't.

Jie no bon.

Jy bent niet goed.
You're not nice.

Jie monbie toe moussie.

Jy bent te gierig.
You're very unwilling.

Kom bosse mie wantem.

Kom zoen my reis.
Come, kiss me then.

Tot Na-geregt.

For a dessert.

Na tappe.

Om hoog.
Upward.

Na bie laeu.

Om laag.
Downward.

Zon komotte.

De Zon komt op.
The sun rises.

[123] ***Zon gaeud on.***

De Zon gaat onder.
The sun sets.

Santje.

Een ding, en al wat voor haar niet te
noemen of zeldzaam is.
*A thing, and everything which is rare
or for which there is no name.*

Kaba.

Gedaan.
Finished.

Hause.

Een Huis.
A house.

Tappe.

Het Dak.
The roof.

Tappe windels.

Doet de Vensters toe.
Close the windows.

Ope windels.

Doet de Vensters open.
Open the windows.

Ver wate jie no ope windels?

Waarom doe je de Vensters niet
open?
Why don't you open the windows?

Text 2

Jean Nepveu, 1770

Annotationen op de Surinaamsche Beschrijvinge van A° 1718, pp. 274-282

Jean Nepveu, 1770. Annotations to the Description of Suriname from the year 1718 (i.e. Herlein 1718), pp. 274-282

- [274] Op f°. 129 op de Neeger-Engelsche zaemenspraaken Remarques en bijvoegzels
Remarks and additions regarding the Negro-English dialogues, page 129 (i.e. Herlein 1718, page 121)

2e Regel Men zegt; *Ou fasi jou tan* en niet *tem*
 Line 2 They say: *Ou fasi jou tan* 'How are you?' and not *tem*

3e Regel *mi de boen*
 Line 3 *mi de boen* 'I'm allright'

4e *mi de bellewel* of *mi de boen*. *bellewel* is meer Engelsch, tans zijn veel
 Engelsche woorden in duytsche verandert.
 Line 4 *mi de bellewel* 'I am very well' or *mi de boen* 'I am fine'. *bellewel*
 'very well' is more English; nowadays many English words have been
 replaced by Dutch words.

14e *Mie jarij no grande bon*, thans, *mi jarie no mooij*
 Line 14 *Mie jarij no grande bon* 'Isn't my garden very nice?' Now: *mi jarie no*
mooij 'Isn't my garden very nice?'

f°. 122/page 122

20e *Oe plesje tem*, beeter, *da tem jou plessie*.
 Line 20 *Oe plesje tem* 'Whenever you wish' Better: *da tem joe plessie*
 'Whenever you wish'

op de andere zaemenspraak/Regarding the other dialogue

2e Reegel men zegt *ahakisi effi missie sa tan na Hosso*
 Line 2 They say: *ahakisi effi missie sa tan na Hosso* 'She asks if Madam
 will stay at home'

3e *a sa kom loeke jou &c.*
 Line 3 *a sa kom loeke jou &c.* 'She will visit you etc.'

4e *no mi sendi hakisi, na tara plessi a reddi*, of, *no mi de go na doro*,
 neen ik ga uijt
 Line 4 *no mi sendi hakisi, na tara plessi a reddi*, 'No, I have already asked
 somebody else' or *no mi de go na doro*, 'No I'll go out'

5e *as*, men zegt *effi*, dat is 'als'.
 Line 5 *as*, they say *effi*, that is 'if'.

op de nageregt/Regarding the dessert

2e reegel *na bileau*, men zegt meest, *na grom*
 Line 2 *na bileau*, 'downward' they say mostly *na grom* 'downward'

[275] 8e Reegel *tappe windels*, men zegt, *tappe fenstre oppo fenstre*.
 Line 8 *tappe windels*, 'close the windows', they say *tappe fenstre, oppo fenstre*
 'close the windows, open the windows'.

Wijl het opgegevene niet veel zaaks is, zal ik nog wat bijvoegen voor diegeene
 die na Suriname over wil gaan.

*Since that which is presented here (i.e. in Herlein, JA) is not up to much, I will
 add some more for those who would like to go to Suriname.*

Aaij

Ja
 yes

troe

waar
 true

No

Neen Niet
no, not

troetroe

waarlijk waar
 very true

Nono

gansch niet
not at all

da troe?

is 't waar?
 is it true?

da troe troe

't is waarlijk waar
it's really true

da no troe

dat is niet waar
that's not true

da no so

dat is niet zo
that's not so

a taki troe

hij of zij zegt waar
he or she tells the truth

no troe

niet waar
not true

leij

leijgen
lie

aleij

hij of zij liegt
he or she's lying

a taki leij

hij spreekt leugen
he's telling lies

boen

goed
good

boen boen

zeer goed
very good

da wan boen soma

t'is een goed Mensch
it's a good person

NB Men maakt in die taal geen onderscheyd in masculin en feminin.
Note: Masculin and feminin are not distinguished in this language

a wil zeggen hij en zij
a means 'he' and 'she'

him, ook hij en zij

him also (means) 'he' and 'she'

da wan leijman

dat is een leugenaar
that's a liar

a leij for troe

hij liegt voorwaar
he's truly lying

da wan biggi leij

dat is een groote leugen
that's a big lie

a sabi leij

hij kan liegen of hij verstaat het liegen
he knows how to lie, or he sure knows how to lie

Hansom mooi

fraaij mooi
nice, pretty

a hansom for troe

t'is zeer mooi
it's very pretty

aben hansom

hij of zij was mooi
he or she was pretty

a nomooij moro

hij of zij is niet mooi meer
he or she isn't pretty anymore

mino wanti joe

ik wilje niet
I don't want you

hoefasi

hoe is 't, hoe gaat het
how are you, how are you doing?

a go boen of belwel

't gaat goed of zeer wel
I'm fine, or very well

[276] **Takoeroe**

leelijk
ugly

a takoeroe

hij of zij is leelijk
he or she's ugly

lobi

liefde
love

a lobi him

hij of zij heeft hem of haar lief
he or she loves him or her

mi lobi him fortroe

ik heb hem of haar zeer lief
I love him or her very much

mi ben lobi him

ik heb lief gehad hem of haar
I have loved him or her

mino sal lobi him moro

ik zal hem of haar niet meer
liefhebben
I will not love him or her anymore

NB Zij hebben geen woord dat
eijgentlijk haat betekent, en gebruiken
daar voor de spreekwijze

a holi mina belli hij of zij houd mijn
in 't lijf, in 't gemoed

*Note: They do not have a word that
actually means 'hatred', and instead
they use the phrase a holi mina belli
'he or she holds me in his/her belly,
in his/her mind'*

jou lobi mi?

heb je me lief
do you love me?

jou lobi mi

gij hebt mij lief
you love me

mi lobi jou

ik heb je lief
I love you

mi lobi jou fortroe

ik heb je zeer of waarlijk lief
I love you very much, or indeed

mi switi hatti

mijn lief mijn soet hart
my love, my sweetheart

Souta

Maitres bijzit
mistress, concubine

hoefasi jou tan

hoe vaar je
how are you?

hoe fasi jou missitan

hoe vaart jou Meesteres of Meesters
vrouw
*how's your mistress, or your master's
wife?*

moussi

veel
much

toemoussi

teveel, zeer veel
too much, very much

foeloe

een hoop zeer veel
a lot, very much

no toemoussi

niet te veel
not too much

pekin of pikin

klein weinig
small, a little

pikin so

een klein weinig
a little bit

pikin toe moussi

al te klein
too small

a pekien toe moussi

t'is al te kleijn
it's too small

nog (sic) pekin

niet klein
not small

biggi

groot
big

biggi grandi of biggi fortroe

heel groot
very big

hafoe hafoe

half en half
more or less

biggi Sama gran Sama

groot Personagie
a tall person

hebi

zwaar
heavy

hebi Sama

swaarwigtig Persoon
important person

a dea na hebi

hij is aan de groote of zwaare zijde:
 betekent dat men wel bij een voor-
 naame staat
*he's at the big or heavy side; means
 you're with somebody who's impor-
 tant*

Man

Man
husband

da him reeti man

dat is haar regte Man
that's her lawfully wedded husband

dat him Souta

t'is haar of zijn bijzit
it's her or his concubine

ook zeggende **a de wakka langa him**
 zij of hij gaat of loopt met hem of
 haar

*also saying: a de wakka langa him
 she or he goes or walks with him or
 her*

a fourfouro langa him

hij of zij steelt met hem of haar om te
 zeggen, dat zij of hij met een ander
 Vrouw of man concubineert
*he or she steals with him or her, to
 say that she or he lives with someone
 else as man and wife*

jou wanti

wilje
do you want?

jou wanti mi

wilje mij hebben
do you want me?

mi wanti jou

ik wilje
I want you

Nembre

nooit
never

nembre wantem

nimmer meer tergeener tijd
nevermore, not ever

allattem

altijd
always

[277] **Weijfie**
 Vrouw
wife

a kom hia allatem
hij komt hier altijd
he always comes here

Somtem
altemets zomtijds
sometimes, now and then

noffo trom
dikwils genoeg
often enough

queti
heel
very

alla
alles
all

quetiqueti
heelen al, altemaal
totally, all together

heij
hoog
high

tupoe
boven
upstairs

adea na tappoe
t'is boven, hij is boven
it's upstairs, he's upstairs

tappa
dekzel
top

atap hem
zij of hij dekt 't
she or he covers it

bito of ondro
beneede, onder
down, under

ago a wakka
hij gaat
he's going

ago na tapoe
hij gaat na boven
he goes upstairs

wakkago
gaat heen
go away

akom, adekom
hij of zij komt
he or she's coming

meki migo
laat mij gaan
let me go

abin kom
hij is gekomen
he has come

dissi wiki
deze week
this week

dissi tem
deze tijd
this time

dissi ma mantem
van deze morgen
this morning

isterdeij
gisteren
yesterday

Moen
Maan of maand
moon or month

tara moen
ande Maand de volgende
the other month, the next month

[278] **wan tron wan tron**
 nu en dan, enkele maalen
now and then, a few times

wan
 Een
one

toe
 twee
two

dri
 drie
three

fo
 vier
four

vijffie
 vijf
five

sekisie
 ses
six

sebien
 zeeven
seven

Aitie
 agt
eight

Negien
 Negen
nine

tien
 tien
ten

dan **tien na wan**
 elf
then eleven

tien na toe
 twaalf
twelve

en zo voorts tot **twinting**
 twintig
etcetera up to twenty

twinting na wan
 een en twintig
twenty-one

twinting na toe
 twee en twintig
twenty-two

en zo voorts tot **dritien**
 dertig
etcetera up to thirty

fotien
 veertig
forty

vijfietien enz.
 vijftig
fifty etc.

Oemeni de?
 hoeveel zijn er
how many are there?

taki
 spreekt
speak

jari
 jaar
year

hoe tem?
 wanneer?
when?

allattem
 altijd
always

kom
komt
come

kon hiaso
kom hier op deze plaats
come here on this spot

na dissi seij
op deeze zijde
on this side

ago
hij gaat
he's going

abin go
hij is gegaan
he's gone

na hoe plesi
na wat plaats, waar na toe
to which place, where?

na hoe seij joe de go
aan wat kant ga je
at which side are you going?

na dissi seij
aan deze kant
at this side

Bakkara
blanke
white person

Ningre
Neeger
Negro

Bakkara oeman
blanke Vrouw
white woman

Nigroeman
Neegerin
Negro woman

NB dog zij gebruiken ook een woord
van sterker uijtdrukking namentlijk

Catibo dat is onderdanige, slegte,
elendige
*Note: However, they also use a word
with a stronger expression, viz.
Catibo, that's a slavish, bad, misera-
ble person*

Ingien
Indiaan
Indian

Malatta
Mulat, Mulattin
mulatto, mulatto woman

Carboekloe
Carboekel, tusschen slag van een
Neeger met een Indianin of met een
Mulattin
*'Carboekel', mixture of a Negro and
an Indian or a mulatto*

Pleij
een spel
a play

ameki pleij
hij of zij maken een spel, dat is, partij
baljaaren
*he or she's making a 'play', i.e.
they're having a baljar (dance) party*

mino pleij [279]
ik speel niet
I don't play

a no pleij langa him
hij of zij speelt er niet mede
he or she doesn't play with it

wandi
willen
want

joe wandi?
wilje?
do you want?

joe no wandi
 wilje niet?
don't you want?

a no wandi
 hij of zij wilt niet
he or she doesn't want

boen
 goed
good

boen fortroe
 zeer goed
very good

biggi boen
 groot goed
big property

no boen
 niet goed
not good

tara dei
 ander dag, laatste maal
the other day, the last time

noti
 niets
nothing

for noti soso
 voor niet metal
for nothing

alla santi
 alles alle dingen
everything, all things

toe moessi santi
 veel dingen
many things

giem
 geeft
give (it)

gie mi
 geeft mij
give me

gie hem
 geeft hem of haar
give him or her

teki
 neemt
take

mi teki
 ik neem
I take

meki ateki
 laat hem neemen
let him take

kaba
 laat staan
leave it alone

meki atan
 laat 't blijven
let it be

a kaba
 t'is gedaan
it's finished

hessi
 gauw schielijk
quickly, suddenly

lesi
 luij
lazy

safti
 zagt, zoetjes, langzaam
soft, softly, slowly

taki troe
 zegt waar, zegt de waarheid
tell the truth

tak reeti

zegt het regt
tell it like it is

tappoe moffo

houdje mond toe, zwijgt
shut up, be silent

no taki notti

segt niets
don't say a thing

a bin taki

hij heeft gezegt
he has said

abin taki so

hij heeft zo gezegt
he has said so

ti dea

van daag
today

ta mara

morgen
tomorrow

tara tamara

overmorgen
tomorrow

wiki

week
week

tara wiki

de andere week
next week

a membri mi

hij of zij denkt 'er om
he or she thinks of me

a de membre

hij of zij denkt
he or she thinks

heddi

hoofd
head

a de nami heddi of mi membre

t'is in mijn hoofd om te zeggen ik
 denk 'er om
it's at the back of my mind, to say: I
won't forget

hatti

't hert ook een hoed
heart, also hat

bakka

rug
back

na bakka

na agteren
backwards

rasi

gat, billen
ass, buttocks

han

hand
hand

foetoe

voeten
feet

finga

Vingers
fingers

nangla

nagels
nails

mofo

mond
mouth

fleij

een vlieg, vleugels
a fly, wings

faija

heet, warm

*hot, warm***a hatti fortroe**

't doet heel zeer, t'is zeer heet

*it hurts a lot, it's very hot***a bin hatti him**

't heeft hem of haar zeer leed gedaan

*it has hurt him or her a lot***Hatti**

pijn, zeer, ook heet

*pain, hurt, also hot***faija**

heet, warm, ook vuur

*hot, warm, also fire***abron hem**

hij of zij heeft zig gebrandt

*he or she has burnt himself/herself***watra**

water

*water***dedde**

dood

*dead, death***a dedde na watra**

hij is verdronken of in 't water

gestorven

*he has drowned, he got killed in the water***a hatti mi**

't doet mij zeer pijn, ook 't doet mij leed

*it's hurting me a lot, also it grieves me very much***libi**

leeven

*live, life***kili**

dooden

*kill***a kil hem**

hij heeft hem of haar gedood of vermoort

*he has killed (or murdered) him or her***no kili mi**

dood of vermoordt mij niet

*don't kill (or murder) me***fomfom**

slaagen

*flogging***a kil hem langa fomfom**

hij heeft hem of haar met slaagen

vermoort

*he has killed him or her through flogging***a fom hem for troe**

hij heeft hem of haar veel geslaagen

*he has given him or her a heavy flogging***dea**

daar

*there***haaij**

oogen

*eyes***jeisi**

ooren

*ears***kakaholo**

aarsgat

*anus***zabi**

weeten

know

a sabi santi fortroe
hij weet veel zaaken
he knows a lot

ano sabi notti
hij weet niets
he doesn't know anything

ziel, daar hebbense geen ander woord
voor als **hatti**, 't hart
*For 'soul' they don't have a word
except hatti 'the heart'*

dreij
droog
dry

natti
nat, vogtig
wet, moist

tem, datem
tijd, t'is tijd, die tijd
time, it's time, that time

santi
dingen, zaaken, ook zant
things, affairs, also: sand

alla santi
alle dingen
all things

toe moussi santi
te veel dingen
too many things

wissi
vergift
poison

a habi wissi
hij of zij heeft vergift
he or she has poison

dressiman
Geneesheer
medicine-man

datra
doctor
doctor

wiriwiri
allerleij groenten en kruiden
all sorts of vegetables and herbs

ahabi wiriwiri
hij heeft kruidderijen: daar meede
beteekenense, een die na haar meening
toverkruیدن en vergiftige zaaken
heeft
*he has herbs: by this they mean
someone who they think has magic
herbs and poisonous things*

Wiri-Wiri
't haar van Menschen en beesten
the hair of people and animals

biggi
groot
big

joedea
benje daar
are you there?

mi dea hiaso
ik ben hier
I'm here

hiaso
hier op deze plaats
here, on this spot

na mi seij
aan mijn zijde
at my side

membre
denken gedagte
think, thought

membre mi
denkt om mij
think of me

[281]

mi missi

mijn Meesteres
my mistress

joe missi

uw Meesteres
your mistress

Gran Massra

Groot of voornaamste Meester in
tegenstelling van een Vader met een
Zoon of een administrateur en Eijge-
naar.
*Great or upper master, as a father
opposed to his son, or a plantation
owner as opposed to his administrator*

Pikin Massra

kleijn Meester of zoon van den
Meester
little master or master's son

Pikien Missi

klein Meesteres of dogter
little mistress or mistress's daughter

nem

naam
name

hoefisi hem nem

hoe is zijn of haar naam
what's his or her name?

jam

eeten
eat

mi de jam

ik eet
I'm eating

a jam kaba

hij heeft gegeten
he has eaten

drinki

drank, drinken
(a) drink, (to) drink

drei

dorst, droogte
thirst, drought

a drei

t'is droog
it's dry

biggi santi

groote zaak
big thing

pikien

klein
small

dano pekien santi

dat is geen kleine zaak
that's not a small thing

mi pekien of Pekinini

mijn kleine, mijn kind
my little one, my child

Paaij wan ollo Paaij

een oud Man
an old man

Paaij

betaalen
pay

paaij mi

betaal mij
pay me

ogri

kwaad
evil

adoe ogri

hij of zij doen kwaad, ook heeft
kwaad gedaan
he or she does (also has done) evil

adoe boen

hij of zij doen goed
he or she does good

alla pleisi
 overal
everywhere

nowan pleisi
 nergens
nowhere

loeke
 ziet, zien
see

loekoe boen
 ziet toe, pas op
watch, be careful

mi loekoe hem
 ik pas hem op, ik zie na hem
I'm taking care of him

Loekoeman
 Ziender, Tovenaar
seer, witch

oe tem
 wanneer
when

nembre
 nooit
never

just no
 aanstonds, ten eerstens
right away, immediately

tanpekin
 wacht wat
wait a little

[282] **grandi wej**
 lang geleden
long ago

Son
 Zon
sun

Moen
 Maan
moon

Moen go don
 de Maan gaat onder
the moon goes down

santi
 dingen
things

boen santi
 goede dingen
good things

hosso
 huijs
house

doro
 deur
door

windou, fenstre
 fenster
window

slotto
 slot, sleutel
lock, key

jari
 Thuijn
garden

jariman
 Thuijnier
gardener

tembreman
 Timmerman
carpenter

coupa
 kuyjper
cooper

meslari

Metzelaar
bricklayer

bassia

officier, slave officier, opzigter
overseer, slave overseer, supervisor

Massra

Meester
master

mi massra

mijn meester
my master

jou massra

Uw meester
your master

mi drei

ik heb dorst
I'm thirsty

slipi

slaapen
(to) sleep

mino slipi

ik slaap niet
I'm not sleeping

ghi pasi

geef plaats
make room

passa

ga voorbij
pass by

mi

ik, ook mijn
I, also my

joe

gij
you

him

hij, zij, of haar
he, she or her

him zelfi

hem zelfs, haar zelfs
himself, herself

hakisi

vraagen
ask

hakisi hem

vraagt hem of haar
ask him or her

hasi

paard
horse

dago

hond
dog

hago

varken
pig

Text 3

Pieter van Dyk, c1765

NIEUWE EN NOOIT BEVOORENS GEZIENE ONDERWYZINGE IN HET BASTERT ENGELS, OF NEEGER ENGELS,

Zoo als het zelve in de *Hollandsze Colonien* gebruikt word.

Dienstig voor alle *Koop-Luiden*, die daar op Handelen, *Eigenaaren* en *Directeuren der Plantagien*, *Timmer-Luiden*, *Smits* en anderen, die op dezelve zyn; Om in korten Tyd de *Slaaven* te kunnen *Verstaan* en van dezelve *Verstaan* te worden. Met volkoomene *Onderrigting*, by Maniere van *t'Zaamen-Spraaken*, hoe en op wat wyze zig *Ontzien* en *Bemind* te maaken, zonder over te gaan tot zoodanige Onmenslyke Wreedheeden, als daar zomtyds in het Werk worden gesteld; Die volstrekt nergens anders toe kunnen dienen dan om, van *Goede, Kwaade Slaaven* te maaken, tot onvermydelyk *Nadeel der Geinteresseerdens*.

Alles, na veel Jaarige Beproeving en Ondervinding, Opgesteld en in het Ligt gebracht

DOOR PIETER VAN DYK.

Gedrukt by de Erven de Weduwe JACOBUS VAN EGMONT: Op de Reguliers Breë-Straat, tot Amsterdam.

NEW AND UNPRECEDENTED INSTRUCTION IN BASTARD ENGLISH, OR NEGRO ENGLISH,

as it is used in the Dutch colonies. Useful for all merchants, who trade to Suriname, owners and managers of plantations, carpenters, blacksmiths and others, who live there; in order to be able in a short time to understand the slaves and be understood by them. With complete instruction, by means of dialogues, on how to make oneself respected and loved, without committing the inhuman cruelties that are sometimes used there; which serve absolutely no purpose but to make good slaves into bad ones, to the inevitable detriment of interested parties.

Everything composed and published, after many years of trial and experience,
BY PIETER VAN DYK.

Printed by the Heirs of the Widow JACOBUS VAN EGMONT: At the Reguliers--Breëstraat in Amsterdam.

OPDRAGT AAN MYN VRIEND TEPPER.

Ik koome eindelyk, goede Vriend, U E. een Werkje aanbieden, dat U E. van my lang begeerd heeft. Het lang Uitstel is veroorzaakt om de Zwaarigheeden die ik te gemoet zag, alzoo het een Werk is, dat nooit voor deezen Gedrukt is. U E. een Man zynde die de Taal in de Grond verstaat, zal het best kunnen Oordeelen wat van het Werk is. Het is een Taal, Vriend, die niet magtig is om alles te kunnen Uitdrukken: Hy heeft zyn Oorspronk uit het *Engels* en daarom *Neeger Engels*, of *Bastert Engels*, genaamd. Deze *Gramére* is Dienstig voor alle *Heeren* en *Koop-Luiden*, die Handel op *Suriname* dryven. Ook die zig na *Suriname* vervoegen en de Taal Onkundig zyn. Zie daar, Vriend, hier hebt gy het Leeven en Bedryf van een *Directeur*, daar U E. zelfs Oog-Getuigen van bent geweest. Om de Zeeden niet te kwetszen, heb ik de Vloeken agter weegen gelaaten, zoo veel in myn Vermoogen was en ik heb hier meede by gevoegt, het *Dag-Journaal* van een *Administrateur*, zynde een aaneenschakeling van *Tierannye*.

DEDICATION TO MY FRIEND TEPPER.

Finally, my dear friend, I come to offer you a little work of mine that you have desired for a long time. The long delay was caused by the difficulties I encountered, since it is a work which has never been printed before. You being a man who knows the language thoroughly will best be able to judge the value of the work. It is a language, friend, which is not capable of expressing everything: it is derived from English, for which reason it is called Negro English or Bastard English. This grammar is useful for all gentlemen and merchants who trade to Suriname. As well as for those who go there and do not know the language. Behold, friend, here is the Life and Business of a Plantation Manager, to which you were an eyewitness. In order not to offend against common decency I have omitted all curses, as much as I could, and I have added the Diary of an Administrator, this being a succession of tyranny.

Niet, Beminde Leezer, dat U E. moet een Denkbeeld hebben dat alle *Directeurs* en *Administrateurs* zoo Leeven! Dat zy verre van dien. Dat 'er wel min of meer Bekwaamheid verëist werd, om een *Plantagie* te Regeeren en het Werk te Ordonneeren, dat wil ik ook volkoomen toe stemmen. Daar zyn *Directeuren* die in geen Jaar een enkele Zweep-slag geeven, maar die gebruiken Practyk. De Kunst is kortom om je Gevreest en Bemind te maaken en een *Slaaf* zyn Regt zoo wel te Handhaaven, als dat van U E. zelfs. Myn voorneemen is niet om U E. een verdrietige Voorreeden te maaken: Ik verblyf U E. Dienaar en toegenegen Vriend.

Do not, beloved reader, think that all managers and administrators live that way! Far from that. I do agree that one needs some capability to run a plantation and supervise the work. There are managers who do not use the whip even once a year, but they are practical. The trick is to make oneself feared and loved and to be just to the slaves as well as to oneself. I do not wish to present to you a sad preface: I remain your servant and affectionate friend.

- [5] NIEUWE EN NOOIT BEVOORENS GEZIENE ONDERWYZINGE IN HET
BASTERT ENGELS, OF NEEGER ENGELS,
Zoo als het zelve in de *Hollandsze Colonien* gebruikt word.

TOEVOEGGELYKE NAAMEN

Biki, Pekien.	Groot, Klein.
Tappe, Bilo.	Hoog, Laag.
a Lange, Zatte.	Lang, Kort.
Bradden, Smallen.	Wyd, Naauw.
Foele, Zo zo.	Vol, Leeg.
a Warme, a Kowere.	Heet, Koud.
Fatte, Mangeri.	Vet, Mager.
Goede man, Potte.	Ryk, Arm.
Locke bon, Locke takkeri.	Voorzigtig, Onvoorzigtig.
Lobbi, no Lobbi.	Aangenaam, Onaangenaam.
Worke man, Lessi.	Naarstig, Lui.
Trom goede, Potti man.	Gelukkig, Ongelukkig.

NEW AND UNPRECEDENTED INSTRUCTION IN BASTARD ENGLISH, OR NEGRO ENGLISH, as it is used in the Dutch colonies.

ATTRIBUTIVE NAMES

Big, Small.
Up, Down.
(It is) long, Short.
Wide, Narrow.
Full, Empty.
(It is) warm, (It is) cold.
Fat, Thin.
Rich man, Poor.
Take care well, Take care poorly.
Loved, Not loved.
Worker, Lazy.
Become wealthy, Poor man.

[6]

**IEMAND IETS GEEVEN,
OF IETS GEEVEN AAN IEMAND.**

Mi gi joe mi Moffe.	Ik geef hem myn Woord.
Mi gi joe homan Hatte.	Ik geef haar myn Hart.
Mi gi joe offe trawan.	Ik geef hem of ik geef haar.
Takke.	Spreeken.
Lére mi.	Leer myn.
Schrifi.	Schryft.
Hakkizi mi.	Vraag myn.
Piki.	Antwoorden.
Lene mi.	Leen myn.
Zende mi.	Zend myn.
Joe belofe mi.	Je belooft myn.
Gi bakken.	Geef weerom.

**TO GIVE SOMEONE SOMETHING,
OR TO GIVE SOMETHING TO SOMEONE**

I give you my word.
 I give you (woman) my heart.
 I give you or someone else.
 Speak.
 Teach me.
 Write.
 Ask me.
 Answer.
 Lend me.
 Send me.
 You promise me.
 Give back.

WERK-WOORDEN

Mi zi joe.
Mi zi hem zomtem.
Mi zi joe noefetrom.
Mi zabe joe.
Locke zanti.
Mi vindi kaba.
Mi miti joe.
Locke mi.
Joe Méki mi voele.
Mi lobbe joe.
Troee.
Tan.
Mi jerri.
Vergiti.

Iemand zien.
Ik zie hem zomtyds.
Ik zie haar dikwils.
Ik ken jou.
Zoeken.
Ik heb het gevonden.
Ik ontmoet je.
Aanzien.
Jy Bedriegt my.
Beminnen.
Verzeekeren.
Wagten.
Ik hoor.
Vergeeten.

VERBS

I see you.
I see him sometimes.
I see you often.
I know you.
Look for something.
I found it.
I meet you.
Look at me.
You are cheating me.
I love you.
Truly.
Wait.
I hear.
Forget.

[7]

IN PERZONEELEN WERK-WOORDEN

Winte Trangen.
 Kouwere.
 Gado bali na Tappi.
 a Rey.

Het Waaid sterk.
 Het is Kouwd.
 Het Donderd.
 Het Regend.

WEEDERHOORIGE WERK-WOORDEN

Wi memmere zoo.
 Wassi joe.
 Kam wiri Wiri.
 Hessi joe.
 Were Klossi.
 Joe memmere.
 Joe Ley.
 Mi Kotte mi.
 Joe wakke bon.
 Na Middere netti.

Wy meenden zoo.
 Was jou.
 Kam het Haar.
 Haastje.
 Aankleeden.
 Je denkt het.
 Je Liegt.
 Ik Bezeer my.
 Gaat wel.
 Te Middernagt.

IMPERSONAL VERBS

There's a strong wind.
 Cold.
 It's thundering.
 It's raining.

REFLEXIVE VERBS

We thought so.
 Wash yourself.
 Comb your hair.
 Hurry up.
 Get dressed.
 You think.
 You are lying.
 I cut myself.
 Get home safely.
 At midnight.

Tide.
Istre de Zabatim.
Te Marre.
Tarre te Marre.
Tre Istre de.
Tarre Wiki.
Na toe Wiki tem.
a Passâ wan Moen.
Drie Moen.
Wan Jari.
Niwi Jari.
a Rey Tem.
Drie Granman.
Homande.
Metti Tem.

Van Daag.
Gister Avond.
Morgen.
Overmorgen.
Eergisteren.
Een andere Week.
In 2 Weeken.
Over een Maand.
Drie Maanden.
Een Jaar.
Nieuwe Jaar.
De Reegen-Tyd.
Drie Koningen.
Vrouwen-Dag.
Vlees-Tyd.

Today.
Yesterday evening.
Tomorrow.
The day after tomorrow.
The day before yesterday.
Next week.
In two weeks' time.
A month from now.
Three months.
A year.
New year.
The rainy season.
The three Kings.
Women's Day.
'Meat time' (=hunting season?¹).

[8]

DE DAAGEN DER WEEKEN

Zondé.
 Wan de Worké.
 Toe de Worké.
 Drie de Worké.
 Fo de Worké.
 Vyfi de Worké.
 Zikkisi de Worké.

Zondag.
 Maandag.
 Dingsdag.
 Woensdag.
 Donderdag.
 Vrydag.
 Saturdag.

VAN DE GETALLEN

Wan Toe Dri Fo.
 Vyfi Zikkizi Zebi.
 Ayti Negi Tien.
 Tien a wan.
 Tien a toe.
 Tien a drie.
 Tien a fo.

Een Twee Drie Vier.
 Vyf Zes Zeeven.
 Agt Neegen Tien.
 Elf.
 Twaalf.
 Dertien.
 Veertien.

THE DAYS OF THE WEEK

Sunday.
 Monday.
 Tuesday.
 Wednesday.
 Thursday.
 Friday.
 Saturday.

OF THE NUMBERS

One two three four.
 Five six seven.
 Eight nine ten.
 Eleven.
 Twelve.
 Thirteen.
 Fourteen.

Tien a fyfi.
Tien a zikkizi.
Tien a zebi.
Tien a ayti.
Tien a negi.
Toe ten tien.
Toe ten tien a wan.
Toe ten tien a toe.
Toe ten tien a drie.
Drie ten tien.
Fo ten tien.
Fyfi ten tien.
Zikkizi ten tien.
Zebi ten tien.
Ayti ten tien.
Negi ten tien.
Wan Honderd.
Tien tromp Honderd.

Vyftien.
Zestien.
Zeeventien.
Agtien.
Neegentien.
Twintig.
Een-en-Twintig.
Twee-en-Twintig.
Drie-en-Twintig.
Dertig.
Veertig.
Vyftig.
Zestig.
Zeeventig.
Taggentig.
Neegentig.
Honderd.
Duizend.

Fifteen.
Sixteen.
Seventeen.
Eighteen.
Nineteen.
Twenty.
Twenty-one.
Twenty-two.
Twenty-three.
Thirty.
Forty.
Fifty.
Sixty.
Seventy.
Eighty.
Ninety.
Hundred.
Thousand.

[9]

VAN DE MUNT-STUKKEN

Wan Duyteri.	Een Duit.
Wan haffe Tiberi.	Een halve Stuiver.
Wan Tiberi.	Een Stuiver.
Wan Schelling.	Een Schelling.
Toe Schelling.	Twee Schellingen.
Fo Schelling.	Een Gulden.
Zikizi Schelling.	Een Daalder.
Wan pisi Twaalfi.	Drie Gulden.
Toe pisi Twaalfi.	Zes Gulden.
Honderd pisi fo Schelling.	Honderd Gulden.

HOOFD-STOFFEN

Feya.	Vuer.
Watera.	Water.
Gron.	De Aarde.
Zoute Watera.	De Zee.

OF THE COINS

A doit.
 Half a stiver.
 A stiver.
 A shilling.
 Two shillings.
 A guilder.
 A thaler.
 Three guilders.
 Six guilders.
 One hundred guilders.

MAIN ELEMENTS

Fire.
 Water.
 Earth.
 Sea.

Zon.
Moin.
Feya fo Gado.
Liba.
Wan Gottere.
Wan pisi Gron.
Wan Bossi.
Dorpi.
Wan biki Gottere.

Zon.
Maan.
't Weerligt.
Een Rivier
Een Slood.
Een Stuk Land.
Een Bosch.
Dorp.
Een groote Slood.

DAT IS EEN STAD

Wan Passi.
Wan Graft.
Zére Plessi.
Granman Hosse.
[10]Wan Kerki.
Jen Jen Hosse.
Mili.

Een Straat.
Een Graft.
Een Markt.
Konings Huis.
Een Kerk.
Een Klokke-Tooren.
Moolen.

Sun.
Moon.
Lightning.
River.
A ditch.
A piece of land.
A bush.
Village.
A wide ditch.

THAT IS A TOWN

A street.
A canal.
Market.
The governor's house.
A church.
Bell tower.
Mill.

Wan Brugge.
 Metti Hosse.
 Ziki Man Hosse.

Een Brug.
 Een Vlees-Huis.
 Een Gast-Huis.

TRAPPEN VAN BLOED-VRIENDEN

Tata Mama.
 Gran Tata.
 Gran Mama.
 Da me retti Gran Tata.
 Mi Pikien buy.
 Mi Pikien Homan.
 Me Ouwere Brara.
 Mi Ouwere Ziza.
 Da me mama Brara.
 Mi mama Ziza.
 Mi Kombi.
 Mi Kombi Pikien.
 Mi retti Kombi.

De Ouders.
 Groot-Vader.
 Groot-Moeder.
 Over Groot-Vader.
 De Zoon.
 De Dogter.
 Myn Oudste Broeder.
 Myn Oudste Zuster.
 Myn Oom.
 Myn Meu.
 Myn Neef.
 Myn Neefs Zoon.
 Myn regte Neef.

A bridge.
 'Meat house' (=slaughterhouse?).
 Hospital.

DEGREES OF BLOOD-RELATIONS

Father, Mother.
 Grandfather.
 Grandmother.
 That's my real² great-grandfather.
 My son.
 My daughter.
 My elder brother.
 My elder sister.
 That's my uncle.
 My aunt.
 My cousin.
 My cousin's son.
 My real³ cousin.

Mi ziza Man.	Myn Zwaager.
Mi Brara Wyfie.	Myn Broërs Vrouw.
Wan Nu Man.	Een Jong Man.
Wan Nuwentie.	Een Vryster.
Kalebassi no broke Jeti.	Een Maagd.
Da Man di Gotrouw.	Bruidegom.
Da Homan de Gotrouw.	Bruid.
Den Trouw Alridi.	De Nieuw Getrouwden.
Da Man.	Een Man.
Da Homan Habi bile.	Een Zwangere Vrouw.
Da Homan myki Pikien Kaba.	Een Kraam-Vrouw.
Da Homan disi gi Pikien bobbi.	Een Min.
[11]Da man lassi hem Wyfie.	Een Weduenaar.
Da Homan lassi Man.	Een Weduw-Vrouw.
Wan pikien disi Mama lange tatá lassi.	Een Wees-Kind.
Wan Man disi Locke abere da Pekien goede.	Een Voogd.
Wan Ouwere Man.	Een Oud Man.

My brother-in-law.
 My sister-in-law.
 A young man.
 A spinster.
 Virgin (lit. Calebash has not broken yet).
 The groom (lit. The man (who) will get married).
 The bride (lit. The woman (who) will get married).
 The newly wed (lit. They are already married).
 The man.
 The woman (who) is pregnant (lit. The woman (who) has belly).
 The new mother (lit. The woman (who) has given birth).
 The wet nurse (lit. The woman who breast-feeds the child).
 The widower (lit. The man (who) lost his wife).
 The widow (lit. The woman (who) lost her husband).
 An orphan (lit. A child whose parents have died).
 A guardian (lit. A man who looks after a child's property).
 An old man.

Wan Ouwere Homan.	Een Oude Vrouw.
Den Hossi Homan.	De Huis-Meiden.
Da Knegte.	De Huis-Knegt.
Wan Somma disi Locke Schribi Zanti.	Een Boekhouder.
Jari Man.	Tuin-Man.
Wan Zomma wakke lange Hasi.	Een Man te Paard.
Kokki.	Een Kok.
Homan fo Koekiroe.	Keuken-Meid.
Homan disi nay Klossi.	Een Naayster.
Din Wassi Klossi.	Een Wasster.
Da Homan poele Melki na Kauw.	Een Meid die Koeijen Melkt.
Wan Ouwere somma van disi Konderi.	Een Oud Burger.
Wan nuwere Bakkera.	Een Vreemdeling.
Da Man libi na mi Zey.	Buurman.
Wan potti Man.	Een Beedelaar.
Verfoere Man.	Een Dief.
Anno Habbe Hay.	Een Blinde Man.

An old woman.
 The woman servants.
 The man servant.
 A bookkeeper (lit. A person who takes care of writing things).
 Gardener.
 A horseman (lit. A man (who) walks with a horse).
 Cook.
 Kitchen maid.
 Seamstress (lit. Woman who sews clothes).
 The washerwomen (lit. They wash clothes).
 The milkmaid (lit. The woman (who) pulls milk from the cows).
 An old citizen (lit. An old person of this country).
 A newly arrived white.
 My neighbor (lit. The man (who) lives next to me).
 A poor man.
 Thief.
 A blind person (lit. He does not have eyes).

Jessi Tappe.	Een Doove.
Tonge no de.	Een Stomme.
Wan Pikien zomma kaba a	Een Dwerg.
Ouwere.	
Biki passa Merki.	Een Reus.

[12]

LIGHAAMS DEELEN

Schien.	Een Lighaam.
Zili.	Ziel.
Fingeren.	Vinger.
Boeba van schien.	't Vel.
Heden.	't Hoofd.
Vessi.	Aangezigt.
Hay.	Oogen.
Nosse.	Neus.
Jessi.	Ooren.
Wiri wiri fo Heden.	Haar van 't Hoofd.
Barber.	Baard.

A deaf person (lit. Ears closed).

A mute person (lit. There's no tongue).

A midget (lit. A little person, but he's old).

A giant (lit. Big beyond measure).

PARTS OF THE BODY

Body.
Soul.
Finger.
Skin.
Head.
Face.
Eye.
Nose.
Ear.
Hair of the head.
Beard.

Moffe.
Tonge.
Tieffi.
Nekki.
Retti Han.
Kroeke te Hand.
Nageli.
Bloede.
Billi.
Mi Bakke.
Hatti.
Foetten.
Smeri.
Wan Bossi.
a Zweti.
Mi de bon.
Mi Ziki.
a Hatti mi.
Verkoute Mori mi.

Mond.
Tonge.
Tanden.
Hals.
Regter Hand.
Linker Hand.
Nagels.
Bloed.
Buyk.
De Rug.
't Hart.
De Beenen.
De Reuk.
Een Zoen.
Hy Zweet.
Gezond.
Ik ben Ziek.
Het doet my zeer.
Zwaar Verkouwen.

Mouth.
Tongue.
Tooth.
Neck.
Right hand.
Left hand.
Nail.
Blood.
Belly.
My back.
Heart.
Leg.
Smell.
A kiss.
He's sweating.
I'm fine.
I'm ill.
It hurts me.
I have a bad cold.

Mi habe Koortsze.
Pokki.
Mi kotte mi.
Wan bloe.

Ik heb de Koorts.
De Pokken.
Ik kap my.
Een Klap.

[13]

MYN GOED, MYN KLEËREN

Krien Hempi.
Wan man Jakti.
Piekien Jaki.
Gimi Broek.
Ary Jakki.
Moesi.
Hatti.
Sosoe.
Gespeli.
Slibi Jakki.
Hanksi.
Muyli.

Schoon Hembd.
Een Rok.
Een Kamizool.
Geeft myn Broek.
Een Jas.
Muts.
Hoed.
Schoenen.
Gespens.
Een Nagt-Rok.
Neusdoek.
Muylen.

I have a fever.
Smallpox.
I cut myself.
A blow.

MY THINGS, MY CLOTHES

Clean shirt.
A men's coat.
A jacket.
Give me my trousers.
Rain coat.
Cap.
Hat.
Shoe.
Buckle.
Nightgown.
Handkerchief.
Slipper.

Moytyty.
 Degi.
 Tikki fo Wakki.
 Jen jen.

Linten.
 Deegen.
 Een Rotting.
 Horlogie.

VAN HET HUIS

Dore.
 Venstere.
 Fessi Hossi.
 Tappe Kamere.
 Bilo Kamere.
 Jari.
 Kakka Hosse.
 Bakki fo Watieren.
 Tappe Zoldere.
 Gottiere.
 Slottelen.
 Hameri.
 Spikkeri.

Deur.
 Vengster.
 Voor-Huis.
 Booven-Kamer.
 Beneeden-Kamer.
 Thuyn.
 Secreet.
 Reegen-Bak.
 Boovenste Zolder.
 Geut.
 Sleutel.
 Hamer.
 Spyker.

Ribbon.
 Sword.
 Walking-stick.
 Watch.

OF THE HOUSE

Door.
 Window.
 Front room.
 Room upstairs.
 Room downstairs.
 Garden.
 Lavatory (lit. Shithouse).
 Rain barrel.
 Attic.
 Gutter.
 Key.
 Hammer.
 Nail.

[14]

VAN 'T HUIS-RAAD

Beddi.	Een Bed.
Hede plessi.	Hoofd-einde.
Voete plessi.	Voeten-einde.
Deki.	Deeken.
Linne klossi fo tappe bedde.	't Laaken.
Pisi Patte.	Waater-Pot.
Doeke fo krien Han.	Hand-Doek.
Stoele.	Stoel.
Kassi fo Klossi.	Kleeren-Kast.
Wan Santi fo Hange klossi.	Kap-Stok.
Spikeri.	Spiegel.
Mati mati.	Een Mat.
Zibi Zibi.	Beuzem.
Kandelen.	Kaars.
Kandele tikki.	Kandelaar.
Zey Zey fo Kandelen.	Snuyter.
Battira.	Bottelje.

OF HOUSEHOLD GOODS

Bed.
 Head (of a bed).
 Foot (of a bed).
 Blanket.
 Table-linen.
 Chamber-pot (lit. Piss-pot).
 Towel (lit. Cloth for cleaning hands).
 Chair.
 Wardrobe.
 Hatstand (lit. A thing for hanging clothes).
 Mirror.
 Mat.
 Broom.
 Candle.
 Candlestick.
 Snuffers.
 Bottle.

VAN DE TAFEL EN VLEES

Klossi fo Tafelen.	Tafel-Laaken.
Pletti.	Een Bord.
Spoin.	Een Leepel.
Vorki.	Een Vork.
Biké pletti.	Kom.
Glasi.	Kelk.
Neffi.	Mes.
Zoute bali.	Een Zout-Vat.
Wan moffe Wini.	Een Teug Wyn.
Mekki Tafelen.	Dekt de Tafel.
Go ziddom Jam.	Gaat zitten om te Eeten.
Mekki wie Kaba.	Laat ons opstaan.
Rosi Vogelen.	Gebraaden Vogel.
[15]Blakke Briddi.	Roggen-Brood.
Briddi.	Tarwen-Brood.
Boeba fo Briddi.	Korst van 't Brood.
Schaape Metti.	Schaapen Vlys.

OF THE TABLE AND MEAT

Table-cloth.
 Plate.
 Spoon.
 Fork.
 Bowl.
 Glass.
 Knife.
 Salt shaker.
 A drink of wine.
 Set the table.
 Sit down for dinner.
 Let's say grace (lit. Let's finish).
 Roasted fowl.
 Black bread.
 (Wheat) bread.
 Crust of bread.
 Mutton.

Hago Metti.
Kauw Metti.
Dia Metti.
Konikoni Metti.

Varkens Vlys.
Oszen Vlys.
Harten Vlys.
Konynen Vlys.

VAN DE VISZEN

Zarki.
Hymaar.
Todden.
Makkreel.
Bakkeljauw.
Passisi.
Snikki.

Hay.
Kabeljauw.
Groote Kikker.
Elft.
Labberdaan.
Schelvis.
Slang.

WAARELDLYKE WAARDIGHEEDEN

Wan kwette Granman.
Wyfi fo Granman.

Een Keizer.
Een Keizerin.

Pork.
Beef.
Venison.
Rabbit's meat.

OF THE FISH

Shark.
Codfish.
Toad.
Mackerel.
Salt fish.

Haddock.
Snake.

SECULAR OFFICES

An emperor (lit. A very big sovereign).
Empress (lit. Wife of sovereign).

Wan bikki Granman.	Koning.
Pikien Granman.	Een Hartog.
Granman fo Konderi.	Gouverneur van Surinaamen.
Cran (<i>sic</i>) Zomma fo Koerte.	Een Raads-Heer.
Fiskaale.	Hoofd-Officier.
Bassiafo Fiskale.	Onder-Schout.

VAN DE ONDERSCHIEDEN BEROEPEN

Wan Zeri man.	Koopman.
Wan Zomma gi Monni alle tem.	Een Kassier.
Schrifi man.	Boekhouder.
[16]Wan zomma myki Goute Zante.	Goud-Smit.
Jen jen man.	Orlogiemaaker.
Wan zomma zeri Boeken.	Boekverkooper.
Bridde man.	Brood-Bakker.
Drinki hosse.	Herberg.
Wan Zomma disi nay Klossi.	Een Kleeren-Maaker.
Wan myki Hatte.	Een Hoeden-Maaker.

A king (lit. A big sovereign).
 Duke (lit. Little sovereign).
 Governor (lit. Sovereign of Suriname).
 Councillor (lit. Important person at court).
 Prosecuting attorney.
 Bailiff.

OF THE DIFFERENT PROFESSIONS

A merchant.
 A cashier (lit. A person (who) gives money all the time).
 Bookkeeper (lit. Writing man).
 A goldsmith (lit. A person (who) makes golden things).
 Watchmaker (lit. Clock man).
 A bookseller (lit. A person (who) sells books).
 Baker (lit. Bread man).
 Inn (lit. Drinking house).
 A tailor (lit. A person who sews clothes).
 A hatter (lit. One (who) makes hats⁴).

Wan myki Zoe Zoe.	Een Schoen-Maaker.
Wan myki Mili.	Een Moolen-Maaker.
Wan myki Stom.	Een Metselaar.
Wan worke Hoede.	Een Timmermam.
Koepa man.	Een Kuiper.
Verfi man.	Een Schilder.
Dakteren.	Docter.
Diki Gron.	Een Graaver.

KOOPMANS BEDRYF

Baien.	Koopen.
Zeri.	Verkoopen.
Winni Noeffi.	Genoeg Gewonnen.
Lassi.	Verlooren.
Zende mi.	Stuur my.
Mi Kisi.	Gekreegen.
Pay.	Betaalen.
Pay Zatte.	Te kort Betaald.

A shoemaker (lit. One (who) makes shoes).
A 'millmaker' (lit. One (who) makes mills).
A bricklayer (lit. One (who) makes stones).
A carpenter (lit. One (who) works wood).
Cooper (lit. Cooper man).
Painter (lit. Paint man).
Doctor.
Digger (lit. Dig ground).

MERCHANT'S BUSINESS

Buy.
Sell.
Make a big enough profit.
Lose.
Send me.
I received.
Pay.
Pay too little.

Lene mi.
 Loeke disi bon.
 Hoe menni.
 Miti.
 Potti na inni Papieren.
 Jari na Hede.
 Go we.
 Bay wan Winkelen.
 Potti bon Moffe fo mi.

Lien my.
 Uitkiezen.
 Hoe veel.
 Meet het.
 Leg het in Papier.
 Draag op je Hoofd.
 Gaat heen.
 Koop een Winkel.
 Geef voor my een goed Woord.

[17] **VIERVOETIGE DIEREN**

Dago.
 Poesi poesi.
 A ratti.
 Kesi kesi.
 Zauw.
 Tigeri.
 Hasi.

Hond.
 Kat.
 Een Rot.
 Een Aap.
 Een Oliphant.
 Tyger.
 Paard.

Lend me.
 Look well after this (or: Take a good look at this⁵).
 How many?
 Measure (it).
 Wrap it in paper.
 Carry (it) on the head.
 Go away.

Buy a shop.
 Put in a good word for me.

FOUR-FOOTED ANIMALS

Dog.
 Cat.
 Rat.
 Monkey.
 Elephant.
 Tiger.
 Horse.

Kauw.
Koni koni.

Een Koe-Beest.
Een Konyne.

VAN DE MANNELYKE NAAM

Da tata.
Van mi tata.
Gi mi tata.
Homan tata.
Joe tata.
Da fa mi.
Da fa joe.
Hoe zomma tata.
Disi tata.
Offe trawan.
Da Tata a locke bon.
Da tata locke takkere.
Mi zi wan zomma.
Wan zomma zi mi.

De Vader.
Van myn Vader.
Geeft myn Vader.
Vrouws Vader.
Jouw Vader.
Dat is van myn.
Dat is van jouw.
Wie zyn Vader.
Deeze Vader.
Of een anders.
De Vader zie wel toe.
De Vader kykt Scheel.
Ik zie iemand.
Iemand ziet myn.

Cow.
Rabbit.

OF THE MASCULIN NAME

The father.
Of my father.
For (or: give) my father.
Father-in-law.
Your father.
That's mine.
That's yours.
Whose father?
This father.
Or someone else's.
The father is on his guard.
The father has a squint.
I see someone.
Someone sees me.

Tata zal mandie.
 Tata kossi mi.
 Tata bali.
 Gi tata worinbe bakkesi.

Vader zal kwaad worden.
 Vader scheld myn.
 Vader raast.
 Geeft Vader een Mantje.

[18]

VAN DE MOEDERS

Da mama.
 Van mi mama.
 Mi mama.
 Tara mama.
 Homan mama.
 Hoe zomma mama.
 Da mama doe bon.
 Da mama doe takkere.
 Mi zi mama.
 Mama go.
 De mama sa kroeten.
 Mama locke ogeri.

De Moeder.
 Van myn Moeder.
 Myn Moeder.
 Andere Moeder.
 Vrouws Moeder.
 Wie zyn Moeder.
 De Moeder doet goed.
 De Moeder doet slegt.
 Ik zie Moeder.
 Moeder gaat.
 De Moeder zal kyven.
 Moeder ziet kwaad.

Father will be angry.
 Father is cursing me.
 Father is shouting.
 Give father a basket.

OF THE MOTHERS

The mother.
 Of my mother.
 My mother.
 Another mother.
 Mother-in-law.
 Whose mother?
 The mother does good.
 The mother does wrong.
 I see mother.
 Mother is going.
 The mother will quarrel.
 Mother looks angry.

Mama biki.
Mama pikien.
Mama lobbe mi.
Mama tan tiri.
Mama kaba.
Mama wandi.
Mama jam.
Mama kry.
Mama lassi (*sic*).

Moeder groot.
Moeder klein.
Moeder heeft my Lief.
Moeder staat stil.
Moeder gedaan.
Moeder wil.
Moeder Eet.
Moeder Schryt.
Moeder Lagt.

VAN DE KINDEREN

Den pikien.
Mi pikien.
Da trawan pikien.
Ziza pikien.
Hoe zoma pikien.
Pikien krassi.
Pikien habi koni.

De Kinderen.
Myn Kind.
Een anders Kind.
Zusters Kind.
Wat voor een Kind.
't Kind is Kwaad.
't Kind is Slim.

Mother is big.
Mother is short.
Mother loves me.
Mother stands still.
Mother is finished.
Mother wants.
Mother is eating.
Mother is crying.
Mother is laughing.

OF THE CHILDREN

The children.
My child.
Someone else's child.
Sister's child.
Whose child?
The child is angry.
The child is clever.

Pikien trobbele mi.	't Kind Plaagt my.
Pikien lissi.	't Kind is Luy.
[19]Pikien mangeri.	't Kind is Maager.
Pikien kry.	't Kind Schryt.
Pikien laffe.	't Kind Lagt.
Pikien bon.	't Kind is goed.
Pikien ogeri.	't Kind is kwaad.
Pikien proddi.	't Kind is groots.
Pikien zi mi.	't Kind ziet myn.
Pikien locke mi.	't Kind ziet ons.
Pikien kalle joe.	't Kind roept jouw.
Pikien moe habi bobbi.	't Kind moet een Borst hebben.
Noefe pikien.	Genoeg Kind.
Pikien no scribi.	't Kind Schryft niet.
Pikien takki troe.	't Kind zegt de Waarheid.

DE WENSZENDE TYD

Gado gi mi.	God geeft myn.
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The child is a nuisance to me.
 The child is lazy.
 The child is thin.
 The child is crying.
 The child is laughing.
 The child is good.
 The child is angry.
 The child is proud.
 The child sees me.
 The child is looking at me.
 The child is calling you.
 The child must be breast-fed.
 Enough children (or: Enough, child).
 The child does not write.
 The child is telling the truth.

THE OPTATIVE TENSE

May God give me.

Gado gi joe.
Da joe.
Da mi.
Da trawan.
Da brara.

God geeft jou.
Dat ben jy.
Dat ben ik.
Dat is een ander.
De Broër.

TOEKOOMENDE TYD

Mi za kissi.
Joe za kissi.
Wi habi kaba.
Mi vredi.
Mi zabi.
Mi locke.
Mi go didde.

Ik zal krygen.
Jy zal krygen.
Wy hebben gedaan.
Ik vrees.
Ik weet.
Ik kyk.
Ik sterf.

[20]

GEMEENE SPREEKWYZEN

Nakki na dore.

Klop aan de Deur.

May God give you.
That's you.
That's me.
That's another one (or: The other one).
The brother.

FUTURE TENSE

I shall get.
You shall get.
We are finished.
I'm afraid.
I know.
I'm looking.
I'm dying.

COMMON IDIOM

Knock on the door.

Hoe zomma dé.
 Da mi.
 Hoe zanti joe wandi.
 Haksi mi.
 Hoe zan joe plessi.
 Wi bon matti.
 Kom na ini.
 Kommi ja.
 Kom hessi.
 Kom na mi.
 Go na tappe.
 Go na bilo.
 Go lange mi.
 Mi za zore ja passi.
 Myki fyja.
 Kotti kandle.
 Tikki na gron.
 Potti na gron.
 Tikki plessi.

Wie is dat.
 Dat ben ik.
 Wat wil je hebben.
 Vraag myn.
 Wat beliest u.
 Wy zyn goede Vrienden.
 Komt 'er in.
 Kom hier.
 Kom gaauw.
 Kom by myn.
 Gaat na booven.
 Gaat na beneeden.
 Gaat met myn.
 Ik zal u de Weg wyzen.
 Maak 't Vuur.
 Snuyt de Kaars.
 Krygt van de grond.
 Legt op de grond.
 Neem plaats.

Who's there?
 It's me.
 What do you want?
 Ask me.
 What would you like?
 We are good friends.
 Come in.
 Come here.
 Come quickly.
 Come to me.
 Go upstairs.
 Go downstairs.
 Go with me.
 I'll show you the way.
 Make a fire.
 Snuff the candle.
 Take from the ground.
 Put on the ground.
 Take a seat.

Tan oppe.
Trossi stoele na bakke.
Tan ja.
Tappe dore.
Ope dore.
Weeri klossi.
Wasse joe.
Potti hatti na hede.
Poele hatti.
Takki langi mi.
Takki duysi tonge.
Hesse joe.
Mika tan.

[21]Da no bon.

Da morre biteri.
Hoe ply joe kommote.
Gi Briddi.
Joe drinki kaba.
Joe jam kaba.

Staan op.
Schuif de Stoel agter uit.
Staã.
Doe de Deur toe.
Open de Deur.
Kleed u aan.
Was jou.
Zet uw Hoed op.
Zet uw Hoed af.
Spreek met myn.
Spreek Hollands.
Haast jouw.
Laat staan.
Dat is niet goed.
Dat is beeter.
Waar kom je van daan.
Geef Brood.
Heb je al Gedronken.
Heb je al Gegeeten.

Get up.
Push your chair backwards.
Stand here.
Close the door.
Open the door.
Get dressed.
Wash yourself.
Put on your hat.
Take off your hat.
Talk to me.
Speak Dutch.
Hurry up.
Leave it alone.
That's not good.
That's better.
Where do you come from?
Give (me) some bread.
Did you have something to drink yet?
Did you have something to eat yet?

Go we.
 Hoe ply joe go.
 Kom hessi bakke.
 Joe beki gado kaba.
 Joe jam breeki al riddi.
 Joe zabi joe worke.
 Hoe zan joe doe ti de.
 Wat zan joe wan doe.
 Hoe fa joe wandi doe.
 Hoe zan joe wandi takki mi.
 Hoe zan jo memmere.
 Hoe zan joe locke.
 Hoe fa joe hessi jo zo.
 Tan pikien.
 Hoe worke joe habbi.
 Hoe zan mi doe joe.
 Hoe zan mi gi joe.
 Hoe zan da mastra haksi.
 Hoe zan joe wan gimmi.

Gaâ heen.
 Waar na toe.
 Kom aanstonds weêr.
 Heb je God al Gebeeden.
 Heb je Ontbeeten.
 Weet gy u Werk.
 Wat doe je van Daag.
 Wat wil je doen.
 En wat wou je doen.
 Wat wou je myn zeggen.
 Wat zyn u Gedagten.
 Waar kyk je na.
 Heb je zoo'n haast.
 Wagt wat.
 Wat heb je voor Werk.
 Wat doen ik jou.
 Wat geef ik jou.
 Wat vraagt de Meester.
 Wat wil je myn geeven.

Go away.
 Where are you going?
 Come back soon.
 Did you say your prayers yet?
 Did you have breakfast yet?
 Do you know what your job is?
 What are you doing today?
 What do you want to do?
 How are you going to proceed?
 What do you want to tell me?
 What do you think?
 What are you looking at?
 Why are you in such a hurry?
 Wait a moment.
 What kind of work do you do?
 What am I doing to you?
 What do I give you?
 What does the master ask?
 What do you want to give me?

Hoe zan joe koredon.

Moe doe.

No wan zanti.

Hoe zan da homan moe tikke.

a Lati alreddi.

Joe no tan locka da mastra.

Go locke offe anno kom bakke.

Da bakker a no di na hosse.

[22]Da Mastra go na bakker a Konderi.

Joe takki bon.

Joe no takki bon.

Mi za lobbe joe alle tem.

Joe lau te moesi.

Joe habe retti.

Joe habe kroekite.

Kaka gout.

Joe vergiti.

Nimmeren.

Mikki wi takki makanderen.

Wat moet Koredon.

Doen.

Niemendal.

Wat moet de Meid krygen.

Het is al Laat.

Wagt u de Meester niet.

Gaâ kykt of hy niet weerom en komt.

De Blanken is niet in Huis.

De Meester gaat na de Blanken haar Land.

Je spreekt goed.

Je spreekt kwaad.

Ik zal u altyd lief hebben.

Je bent al te gek.

Je hebt gelyk.

Je hebt ongelyk.

Spiljouter.

Je vergeet het.

Nooit.

Laat ons met elkanderen spreken.

What do you, Koredon,...have to do?

Nothing.

What should the maid fetch?

It's already late.

Aren't you going to wait for the master?

Go see if he's not coming back.

The white man is not at home.

The master is going to the Netherlands.

You say the right thing.

You say evil things.

I will always love you.

You are completely crazy.

You are right.

You are wrong.

Squanderer (?) (lit. Shit gold).

You forget it.

Never.

Let's talk to one another.

Mikki wi prena karten.
 Mino wandi pree morie.
 Morie bon wi go wee.
 Mikki wi go wakken.
 Zon trange.
 Te moesi.
 Anno trange.
 Mi warm foe troe.
 Mi kouwere.
 Mi kouwere kwetti.
 Takkere de tidé.
 a Rey fadom.
 Winti trange.
 a Rey no fo dom.
 De brokke.
 Zon komote.
 Zon dom kaba.
 Moen kommote.
 Mi de go we slibbi bon.
 Konnetti.

Laat ons op de Kaard Speelen.
 Ik wil niet meer Speelen.
 Het is beter dat wy gaan.
 Laat ons gaan loopen.
 De Zon is sterk.
 Te veel.
 Hy is niet sterk.
 Ik ben heel warm.
 Ik ben koud.
 Ik ben vreeszelyk koud.
 Van Daag slegt Weêr.
 Het Reegend.
 Harde Wind.
 Het Reegend niet.
 De Dag breekt aan.
 De Zon komt op.
 De Zon gaat onder.
 De Maan komt op.
 Ik gaan heen, Slaap wel.
 Genagt.

Let's play cards.
 I don't want to play any more.
 It's better for us to leave.
 Let's take a walk.
 The sun is very...hot.
 It isn't hot.
 I'm very warm.
 I'm cold.
 I'm very cold.
 The weather is bad today.
 It's raining.
 There's a strong wind.
 It's not raining.
 The day breaks.
 The sun is rising.
 The sun has gone down.
 The moon is rising.
 I'm leaving, sleep well.
 Goodnight.

[23]

EERSTE T'ZAAMENSpraak

Hoe zan mi jerri.	Wat hoor ik.
Wan zomma.	Iemand.
Wan zomma de na dore.	Daar is een aan de Deur.
Mi jerri wan zanti.	Maar wat hoor ik.
Hoe zomma kom na ini hosse.	Wie komt daar in Huis.
Hoe bakkeri datti.	Wat voor een Blanken.
Kom klossi by.	Komt digt by.
Mi kalle joe.	Ik roep jou.
Joe no jerri mi.	Hoor je myn niet.
Hoe zomma kalle mi.	Wie roept myn.
Joe no zi mi.	Zie je myn niet.
Joe hay tappe.	Ben je Blind.
Ki da mi matti.	Heer dat is myn Vriend.
Mi no ben zi joe.	Ik zag u niet.
No mandi.	Weest niet Kwaad.
Mino jerri.	Ik hoor niet.
Joe takki zafferi.	Uwe spreekt zoetjes.

FIRST DIALOGUE

What do I hear?
 Somebody.
 There's somebody at the door.
 I hear something.
 Who's coming into the house?
 Which white (person) is it?
 Come closer.
 I'm calling you.
 Don't you hear me?
 Who's calling me?
 Don't you see me?
 Are you blind?
 Oh, it's my friend.
 I didn't see you.
 Don't be angry.
 I didn't hear.
 You speak softly.

Takki no vredi no wan zomma jerri wi.	Vrees niet, geen Mensch hoord ons.
Mi no jerri fransi tonge mi vergiti.	Ik verstaâ geen Frans, dat ben ik vergeeten.
Helpi mi.	Helpt myn.
Hoe zan mi takki na de fransi tonge.	Wat zeg ik in de Fransze Taal.
Hoe menni jen jen fom.	Hoe laat slaat de Klok.
a fom negi na haffe.	Het slaat half tien.
Mi doe noefe zanti.	Ik heb genoeg gedaan.
Mi de noefe plessi.	Ik ben op genoeg Plaatszen.
Mi go na bon tem na beddi.	Ik gaâ by tyds na Bed.
Mi tan ope na bon tem befou de brokke.	Ik staâ by tyds op, eêr den Dag aanbreekt.
Mi werri klossi alredi.	Ik ben al Gekleed.
[24]Mi wassi mi.	Ik was myn.
Joe doe bon.	Je doet wel.
Joe mama libbi jetti.	Leeft u Moeder nog.
Mi mama lassi.	Myn Moeder is Overleeden.

Speak. Don't be afraid. Nobody will hear us.
 I don't understand French. I forgot.
 Help me.
 What do I say in French?
 What time is it? (lit. How many times did the clock strike?)
 It's half past nine (lit. It strikes nine and a half).
 I've done enough.
 I am (or: have been?) at enough places.
 I'll go to bed early.
 I'll get up early, before daybreak.
 I'm already dressed.
 I'm washing myself.
 You do well.
 Is your mother still alive?
 My mother is dead.

Jari joe ziza go we na fotte.
Hoe ply joe ziza go zo Hessi.
a Go na tarri kondere fo
pree.
Hoe zan à go doe.
a Go locke hem mama ziza.
a Za tan lange tem da plessi.
Mino blibi.
Hoe fa joe brara tan.
a De bon kwetti.
Takki hem odi fo mi.
Mino zal vergiti.
Banba mi za kom na joe.
Joe Takki alle tem.
Kaba joe no doe.
Joe doe bon holi joe moffe.

Brengt u Zuster aan Paramaribo.
Waar gaat u Zuster zo schielyk na toe.
Zy gaat na een ander Land voor
pleizier.
Wat gaat zy doen.
Zy gaat haar Meu bezoeken.
Zal zy lang op die Plaats blyven.
Dat geloof ik niet.
Hoe vaard u Broer al.
Heel fris en gezond.
Doed hem de gebiedenis.
Ik zal het niet vergeeten.
Ik zal reis by u koomen.
Dat zeg je altyd.
En uwe doet het niet.
Doed wel, houd u woord.

Take your sister to the 'fort' (*i.e.* Paramaribo).
Where's your sister going in such a hurry?
She's going abroad on a pleasure trip.
What's she going to do?
She'll go visit her aunt.
Will she stay there for a long time?
I don't think so.
How's your brother?
He's very well.
Give him my regards.
I won't forget.
I'll come to see you sometime.
You always say so.
But you never do.
Be good and keep your word.

TWEEDE T'ZAAMENSpraak

Myn Heer wan zomma hakkeze na joe.	Myn Heer men vraagt na uw.
Wan man de na dore.	Daar is een Man aan de Deur.
Wan zomma kom fo takki lange joe.	Daar is iemand om uw te spreken.
Hoe man dat joe zabi hem.	Wat is het voor een, ken je hem.
[25]Hoe neffi hem.	Hoe is zyn Naam.
Mino zabbi.	Ik weet het niet.
Mino zi hem wan tem.	Ik heb hem hier nooit voor deezen gezien.
Hoe klossi a weri.	Wat voor een Kleed heeft hy aan.
Riddi jakti.	Hy heeft een rood Kleed aan.
Joe takki hem mide na Hosse.	Heb je gezegd dat ik t'Huis ben.
Joe myke a kom na ine hosse.	Heb je de Heer in Huis gelaaten.
Ai de na fessi hosse.	Ja hy is in 't Voor-Huis.
Tak hem a watti pikien.	Zeg dat hy een weinig wagt.
Mi za go takki lange hem.	Ik zal met hem spreken.
Mi za zie hoe zomma dati.	Ik zal zien wie het is.
Ki da joe myn heer.	Heer is uwe dat myn Heer.

SECOND DIALOGUE

Sir, somebody's asking for you.
 There's a man at the door.
 Somebody came to see you.
 Who is it, do you know him?
 What's his name?
 I don't know.
 I never saw him before.
 What kind of clothes does he wear?
 A red coat.
 Did you tell him I'm home?
 Did you let him in?
 Yes, he's in the front-room.
 Tell him to wait a moment.
 I'll talk to him.
 I'll see who it is.
 Oh, it's you, Sir.

Mi bleytie foe troe.
 Hoe fa santi wakki lange joe.
 Zanti fo mi wakki bon.
 Zomma de kom.
 Dri zomma hakkesi na joe.
 a Hatti mi.
 Mi ben hangeri fo takke lange joe.
 Wi za doe na wan tarre tem.
 Te betere tem de kom.
 Hoe tem mi za kom bakke.
 Da tem joe wandi.
 Na bakke dinatim joe gona
 dore.

[26]Ai mi za go na fyfi ure mi
 za kom na hosse bakke.
 Offe joe kom mi za tan watti joe.
 Da bon tanna den zomma disi
 de na joe zey.
 Joe doe te moesi worki na mi.

Daar ben ik heel bly om.
 Hoe gaat het met de Affaires.
 Myn Affaires heel wel.
 Daar is Volk.
 Drie Heeren vraagen na u.
 Dat spyt myn.
 Ik was begeerig met uw te spreken.
 Dat zullen wy op een anderen tyd doen.
 Dat daar een beeter geleegenheid toe is.
 Wanneer zal ik reis weêr koomen.
 Wanneer jy wil.
 Gaat uwe van Agter-Middag uit.

Ja maar te vyf uren kom ik weêr
 t'Huis.
 Als uwe komt zal ik uw opwagten.
 Dat is goed blyft by uw
 Gezelschap.
 Ik doe uw te veel belet, gaat niet verder.

I'm very pleased.
 How's your business?
 My business is fine.
 Some people are coming.
 Three gentlemen are asking for you.
 I'm sorry.
 I would have liked to talk to you.
 We'll do that another time.
 When there's a better opportunity.
 When shall I come back?
 Whenever you like.
 Will you go out in the afternoon?
 Yes, I will, but I'll be back at five.
 If you come, I'll be waiting for you.
 Very well, stay with your company.
 You needn't bother.

Mi zi go na dore moffe lange joe. Ik zal uw uitgeleiden, tot aan de Deur.
 Locke bon voete no missi. Ziet wel toe dat gy niet en valt.

DERDE T'ZAAMENSpraak

Jam jam klari.	Is het Eeten gereed.
Den potti Taffelen.	Dekt de Taafel.
Hoe tem wi za jam.	Zullen wy haast Eeten.
Da tem fa jam.	Het is tyd om te Eeten.
Mi hangeri.	Ik heb Honger.
Mi drey.	En ik heb Dorst.
Mino kan tan more lange.	Ik kan niet langer wagten.
Jam jam no klari jetti.	Het Eeten is nog niet gereed.
Metti no boli noefi.	Het Vlees is nog niet gaar.
Anno lati.	Het is nog niet laat.
Anno wan ure jetti.	Het is nog geen 1 uur.
Da no troe afom kaba.	Dat is niet waar, het is geslaagen.
Mi sleffi jerri.	Ik heb het hooren slaan.
Da wan haffe ure.	Dat is half een.

I'll see you to the door.
 Watch out so you don't fall.

THIRD DIALOGUE

Is dinner ready?
 Is the table set?
 What time shall we have dinner?
 It's time to have dinner.
 I'm hungry.
 I'm thirsty.
 I can't wait any longer.
 Dinner's not ready yet.
 The meat's not done yet.
 It's not late.
 It's not one o'clock yet.
 That's not true, it struck one already.
 I heard it myself.
 That was half past twelve.

Pikien morre jam jam za klari.
Wassi han.
Zibi han na klossi.
No go we.
[27]Go zid dom na taffele.
Potti jam jam.
Da wan bon plessi.
Da stole na hey.
Disi morre hey.
Zid dom.
No myki complimente.
Mi zid dom bon ja.
Offe joe plessi miki wi beki gado.
Beki gado antoni.
Potti han makanderen.
Hoe zomma pletti.
Da fe mi.
Joe habi klossi.
Gi myn heer wan krién klossi.

Een beetje meer is het Eeten klaar.
Was uw Handen.
Droog uw Handen af.
Gaâ niet heen.
Gaat aan Taafel zitten.
Dis op de Pottazie.
Dat is een goeje plaats.
De Stoel is te laag.
Deeze is hooger.
Gaat zitten.
Maak geen Complimenten.
Ik zit hier wel.
Als uw blijft laat ons God bidden.
Bid God Antonie.
Doed uw Handen t'zamen.
Wiens Bord is dat.
Van myn.
Heb je een Servet.
Geef myn Heer een schoon Servet.

Dinner will be ready in a minute.
Wash your hands.
Dry your hands on a towel.
Don't go away.
Sit down at the table.
Serve dinner.
That's a good place.
The chair isn't high (enough).
This one's higher.
Sit down.
Don't bother.
I've got a good seat here.
If you please, let us pray.
Pray to God, Anthony.
Fold your hands.
Whose plate is that?
It's mine.
Do you have a napkin?
Give the gentleman a clean napkin.

Joe plessi geef mi bredi.
 Breddi de.
 Joe za jam ale da briddi.
 Joe no habite moesi.
 Mino blibi.
 Na troy jam jam.
 Joe jam hessi te moesi.
 Joe jam te moesi.
 Joe tikki te moesi zoute.
 Joe jam morre metti liki briddi.
 Jam morre briddi na da metti.
 Zibi joe moffe be.
 Fo joe drinki.
 Zid dom retti na stoele.
 No holle joe na stoele.
 Hoe tem joe kaba.
 [28]Joe jam noefe.
 Myki da klossi bon.
 Tanki gado.

Als uw blijft geeft myn Brood.
 Daar is Brood.
 Zal je al dat Brood Eeten.
 Heb je niet te veel.
 Ik geloof het niet.
 Eet zindelyk.
 Uwe Eet te schielyk.
 Te veel.
 Uwe neemt te veel Zout.
 Uwe Eet meer Vlees als Brood.
 Eet meer Brood by het Vlees.
 Veeg u Mond eerst af.
 Eêr uwe Drinkt.
 Zit regt op uw Stoel.
 Leund niet op de Stoel.
 Wanneer heb je gedaaan.
 Gy hebt genoeg Gegeeten.
 Vouwd u Zervet op.
 Dankt God.

Would you please hand me the bread?
 Here's the bread.
 Are you going to eat all that bread?
 Don't you have too much?
 I don't think so.
 Eat properly.
 You're eating too fast.
 You're eating too much.
 You're using too much salt.
 You're eating more meat than bread.
 Eat more bread with your meat.
 Wipe your mouth before you drink.
 Sit upright in your chair.
 Don't lean on your chair.
 When are you finished?
 You've had enough.
 Fold your napkin.
 Say grace.

Takki den zomma odi.
Joe no doe bon.
Joe no holli joe hatti bon.
Tarre tem doi morre betere.
Joe di go we.
Odi mama òdi tata.

Zeg het Gezelschap goeden Dag.
Je doet niet goed.
Gy houd u Hoed niet goed.
Op een ander Tyd beeter.
Gaat gy heen.
Dag Vader, dag Moeder.

VIERDE T'ZAAMENSpraak

Hoe tem joe kom.
Disi mino ben de.
Isterede mamamtem.
Da troe.
Den no ben takki mi.
Mino ben zabi.
Hoe late joe ben kom negi
fom.
Mi de na wan Herri.
Hoe zan joe wandi.

Wat tyd kom je.
Dat ik niet Thuis ben.
Gisteren Morgen.
Is het waar.
Dat is myn niet gezegt.
Dat weet ik niet.
Hoe laat kom je.
Te neegen Uuren.
Ik was by een Heer.
Wat blijft uw.

Say goodbye to everybody.
You don't do it the right way.
You don't hold your hat the right way.
Do better next time.
Be off now.
Goodbye mother, goodbye father.

FOURTH DIALOGUE

What time did you come...when I wasn't home?
Yesterday morning.
Is that so?
I wasn't told.
I didn't know that.
What time did you come? At nine.
I was at some gentleman's place.
What can I do for you?

Mi wan zabi hoe fa joe ben tan.	Ik was nieuwsgierig hoe uw Edele voer.
Da bon.	Dat is goed.
Tikki wan stoele.	Krygt een Stoel.
Hoe zan wi ze myki tem za ga (<i>sic</i>) dorre.	Wat zullen wy doen, om den Tyd te paszeeren.
Joe wan pree pikien na karten.	Willen we een beetje Speelen op de Kaart.
Mino lobbi.	Daar ben ik geen Liefhebber van.
Mino wandi pree.	Ik wil niet Speelen.
Mi laffi (<i>sic</i>) alli tem.	Ik verlies altyd.
[29]Miki wie doe wan tra zanti.	Laat ons wat anders doen.
Miki wie takki makanderen.	Laat ons met malkander Redeneeren.
a Bon hoe fa da worikei wakki lange joe.	Dat is goed, hoe gaat het met uw Affaires.
Da duysi tongi joe leri.	Leer je Hollands.
Hoe zomma takki na joe.	Wie zeid uw dat.
Wan zomma takki mi.	Iemand zeid het myn.
Mi vergiti da man nem.	Ik vergeet die Man zyn naam.
Nem no doe wan zanti.	De naam doet niemendal.
Da Duysi kom bon fo joe.	Het Hollands komt uw wel.

I would like to know how you are doing.

Very well.

Take a seat.

What shall we do to pass the time?

Would you like to play cards?

I don't like that.

I don't want to play.

I always lose.

Let's do something else.

Let's talk to one another.

Very well, how's your business?

Are you learning Dutch?

Who told you that?

Somebody told me.

I forget the man's name.

The name doesn't matter.

Your Dutch is fine.

Joe doe bon kwetti.
Hoe lange joe leri alreddi.
Pikien morre dri moen.
Dan joe no zabite moesi.
Takki lange mi na duysi tongi.
Mi vreedi.
Joe no moe vreedi.
Da mastra fo mi a ben takki
mi zo toe.
Offe joe vreedi joe no za
leri wan tim.
Lesi wan trom.
Ke mino kan doe.
Takki trange.
Joe moes scribi duysi tonge al reddi.
Takki wan Trom na duysi myki
mi jerri.
Joe za laffe.
Joe takki bon noeffe.

Jy doed heel wel.
Hoe lang heb je al geleerd.
Omtrent drie Maanden.
Dan weet uwe niet te veel.
Spreek met myn in 't Hollands.
Ik vrees.
Vrees niet.
Dat zeid myn Meester ook altyd.

Als je vreest dan zel je nooit
leeren.
Lees reis.
Dat kan ik niet doen.
Spreek hard.
Uwe moest al Hollands Schryven.
Spreek eens in het Hollands,
laat ik reis hooren.
Je zal Lachgen.
Je spreekt goed genoeg.

You do very well.
How long have you been learning it now?
About three months.
Then you don't know very much.
Talk to me in Dutch.
I'm afraid.
You shouldn't be afraid.
That's what my teacher used to tell me.
If you're afraid, you'll never learn.
Read this.
Oh, I can't do that.
Speak up.
You should already be able to write Dutch.
Say something in Dutch, let me hear.
You'll laugh.
You speak it good enough.

Joe myki mi foelle.
 [30]Da no tro.
 Joe takki more.
 Likki mi memmere.
 Joe no lassi tem zoo zoo.
 Joe jerri mi da tem mi takki
 duysi.
 Mi takki joe gran tanki joe
 doe noeffe.

Uwe maakt myn wat wys.
 Dat is niet waar.
 Jy spreekt meêr.
 Als ik dogt.
 Jy hebt uw Tyd niet voor niet besteed.
 Verstaat uwe myn, wanneer ik in
 't Hollands spreek.
 Ik bedank uw voor uw moeiten.

VYFDE T'ZAAMENSpraak

Hoe fa mi matti tan.
 Ke da joe.
 Mino ben zi joe.
 Mi ben kom na joe wake na
 ini hosse.
 Joe wan go na dore.
 Myki wi go na bute.

Hoe vaard myn beste Vriend.
 Ach zyt gy dat.
 Ik had u niet gezien.
 Ik kom by u, gaat in Huis.
 Gaat uwe uit.
 Laat ons na Buiten gaan.

You're kidding me.
 That's not true.
 You can say more...than I expected.
 You didn't waste your time.
 Do you understand me, when I speak Dutch?
 Thank you very much, you've done enough.

FIFTH DIALOGUE

How's my friend?
 Oh, it's you.
 I didn't see you.
 I came to see you. Go inside.
 Are you going out?
 Let's go outside.

Zoo fa joe wandi.
Hoe ply joe wan go.
Hoe ply joe wan jarimi.
Miki wi go na zuzity gron.
a Fare da plessi.
Anno fare.

Mino kan wakke zo fare.
Da wan uri tem fo wakke.
Mino de bon.
Mikki wi wakke zafferis.
Da bon dan.

Hoe passi wi za wakki.

[31]Myki wi wake na watere mili
passi.

Wi za trom na here straate.

Zoo fa joe wandi.
Joe zaba da Mastra.
Mi zi hem wan plessi.

Zoo als je wilt.
Waar wou uwe gaan.
Waar wou uwe myn brengen.
Laat ons na de Societeits Grond gaan.
Dat is heel ver.

Dat is niet ver.
Ik ken zoo ver niet loopen.

Het is een uur gaans.

Ik ben wat zwak.

Laat ons zoetjes gaan.

Ik ben te vreedten.

Wat Weg zullen wy gaan.

Laaten wy de Waater-Moolen-

Straat op gaan.

En de Heeren-Straat zullen wy weêrom
koomen.

Zoo als je wilt.

Kend uwe die Heer.

Ik heb hem ergens gezien.

As you wish.

Where would you like to go?

Where would you like to take me?

Let's go to the Society's⁶ grounds.

That place is far away.

It's not far.

I can't walk that far.

It's a one-hour walk.

I'm not very well.

Let's walk slowly.

Very well then.

Which route shall we take?

Let's go through Water-Mill Street.

We'll come back through Gentlemen's Street.

As you wish.

Do you know that gentleman?

I've seen him somewhere.

Mino zabi hoe plessi.
 Joe ben zi hem na da man
 disi zire boeki.
 Joe habe retti da ply mi zi hem.
 Da wan bon zomma.
 Tiede a takkere passi dotti
 voe troe.
 Maar wintje no de.
 a Warm foe troe zon trange.
 Mikki wi kommote na zon.
 Mikki wi wakke zafferi.
 Mi weri alredi.
 Go ziddom na da banki tappe.
 Mi wakke noefe trom wan wan.
 Da zoe joe doe ale tem.
 Mi za lobbi fo libi na wan
 pranasie.
 Mikki wi go na hosse bakke.
 Da bon.

Ik weet niet waar ik hem heb gezien.
 Gy hebt hem by myn
 Boekverkooper gezien.
 Gy hebt gelyk, daar heb ik hem gezien.
 Hy is een goed Man.
 Van Daag is het slegt Weêr, de
 Weegen zyn morszig.
 Maar daar is geen Wind.
 Het is heel Warm, de Zon steekt.
 Laat ons uit de Zon gaan.
 Gaat zagjes.
 Ik ben al moê.
 Gaat op dat Bankje zitten.
 Ik wandel dikwils in myn eenzaamheid.
 Dat doê je altyd.
 Ik wenschten wel op een
 Plantagie te Woonen.
 Laat ons weêr na Huis gaan.
 Dat is goed.

I don't know where.
 Did you see him at the bookseller's?
 You're right, that's where I saw him.
 He's a fine person.
 Today the weather's bad. The roads are very dirty.
 But there's no wind.
 It's very warm, the sun is hot.
 Let's get out of the sunshine.
 Let's walk slowly.
 I'm tired already.
 Sit down on the bench.
 I often walk by myself.
 That's what you always do.
 I would like to live on a plantation.
 Let's go back home.
 Very well.

a Latie foe troe.
[32]Jerri jen jen fom ayti ure.
No da zibi fom.
Da tem wi kommote makanderen.
Takki joe mama gran odi.
a Bon mino za vergiti.

Het is al laat.
Hoor de Klok slaat agt Uuren.
Het slaat zeeven.
Het is Tyd dat wy scheiden.
De Gebiedenis aan uw Moeder.
Ik zal niet in gebreeken blyven.

ZESDE T'ZAAMENSpraak

Misi da bon joe de kom.
Mi kom na misi fo takki
pikien toli lange joe.
Offe joe wandi joe do mi bon
Plyziere.
Mi ben wan kom na misi na disi
zabatim.
Hoe nuwsi joe habbi.
Mi jerri wan zanti.
Hoe za joe jerri.

Jufvrouw dat is goed dat uwe komt.
Ik kom Me-Vrouw om wat met uw
te Discoureeren.
Als je wilt je doet my groot
Plyzier.
Ik wou by Jufvrouw koomen van
deze Avond.
Wat nieuws heb je.
Ik heb wat gehoord.
Wat heb je gehoord.

It's quite late.
Listen, the clock is striking eight.
No, it's striking seven.
It's time for us to part.
Give my regards to your mother.
Very well, I won't forget.

SIXTH DIALOGUE

It's good of you to come, Miss.
I came to talk to you a little.
If you'd do that, I'd be very pleased.
I'd wanted to come to you tonight.
What's new?
I heard something.
What did you hear?

Misi riddi heden a de go trouw.
Da troe.

Ai den de takki.

Lange hoe zomma.

a De go trouw lange wan gran
zomma.

a Habi goede noeffe.

Kaba da misi habe noeffe toe.

[33]Tata fo da misi a gi na hem
pikien da tem a trouw vyfi
ten tien duizent pissi fo
Schelling.

Da heri no kan kissi morre
bon misi liki dissi a za kissi.

Hoe tem den de go trouw.

Mini zabi.

Hoe menni jari da misi.

Tien a atie jari.

Hoe menni jari da heri ouwere.

Jufvrouw Rood-Kop gaat Trouwen.

Is 't waar.

Zoo de Spraak gaat.

Met wie.

Zy gaat met een Groote Trouwen.

Die Geld genoeg heeft.

En de Jufvrouw heeft ook genoeg.

De Vader zal aan zyn Dogter ten

Huwelyk geeven 50 Duizend

Caroli Guldens.

Die Heer kan geen beeter

Jufvrouw krygen als deeze.

Wat Tyd gaan zy Trouwen.

Dat weet ik niet.

Hoe Oud is de Jufvrouw.

Agtien Jaar.

Hoe Oud is de Heer.

Miss Read-Head will get married.

Really?

Yes, that's what they say.

To whom?

She'll get married to somebody important.

He's very wealthy.

And the young lady herself is very wealthy too.

The young lady's father will give his child fifty thousand 'Carolus guilders'⁷,
when she gets married.

That gentleman couldn't have a better young lady than the one he's going to
marry.

When will they get married?

I don't know.

How old is the young lady?

Eighteen.

How old is the gentleman?

Anno ouwere jetti toe ten
tien jari.

Mi za takki joe wan tare zanti.

Mi go na wan tarre kondere.

Hoe tem joe de go wé.

Na tra wikki.

Joe myki mi foele.

Mi takki troe.

Lange hoe zomma joe de go.

Mi go lange mi mama ziza.

Ke joe za habi plyziri noeffe.

Kongo lange mi.

Mi wandi mino habbi tem.

Joe sleffi zabi.

Mi za kry da tem joe go wee.

Zomtem mi no za zi joe wan
trom more.

[34]Hoe zan joe takki.

Mi za kom bakke toe offe
drie moen.

Hy is nog niet Oud 20 Jaar.

Ik zal uw wat anders zeggen.

Ik gaa na een ander Land.

Wat Tyd gaat gy heen.

Een andere Week.

Gy maakt my wat wys.

Ik zeg uw de Waarheid.

En met wie gaat gy.

Met myn Meu.

Je zal genoeg plyzier hebben.

Gaat met ons.

Ik wou wel, maar ik heb geen Tyd.

Dat weet je wel.

Uw vertrek Bedroefd myn.

Ik zal u zomtyds nooit weêr
zien.

Wat zegje.

Ik kom over twee of drie

Maanden weêrom.

He's still under twenty.

I'll tell you something else.

I'll be going abroad.

When will you leave?

Next week.

You're kidding.

I'm telling you the truth.

With whom are you going?

I'm going with my aunt.

Well, you'll have a lot of fun.

Come with me.

I would, but I don't have time.

You know that yourself.

I'll cry when you leave.

I may never see you again.

What do you say?

I'll be back in two or three months.

a Lange noeffe.	Dat is lang genoeg.
Jo za vergiti mi hessi.	Je zel myn gaauw vergeeten.
Nimmeren.	Nooit.
Mi toe.	Ik ook niet.
Mi za memmeren joe alle tem.	Ik zal altyd om u denken.
Alle toe wikki tem mi za	Alle veertien Daagen zal ik u
scribi joe.	Schryven.
Mi za pikki bakke.	Ik zal u antwoord geeven.
Mi kom bakke mi zi jari wan	Als ik weêrom kom dan zal ik u
zatti fo joe.	wat meê brengen.
Hoe zan joe za jari.	Wat zel je meê brengen.
Mino zabi jetti.	Dat weet ik nog niet.
Holla joe moffi.	Houd uw Woord.
Mi za doe.	Dat zal ik doen.
Mi zweri na Gado offe mi Libbi.	Ik zweer u by God zoo ik Leef.

ZEEVENDE T'ZAAMENSpraak

Hoe pi myn Heer zikke hede libbi. Waar Woond myn Heer Schuddekop.

That's long enough.
 You'll forget me soon.
 Never.
 Neither will I.
 I'll always remember you.
 I'll write to you every two weeks.
 I'll write back to you.
 When I come back, I'll bring something for you.
 What will you bring?
 I don't know yet.
 Keep your word.
 I will.
 I swear to God, if I'm alive.

SEVENTH DIALOGUE

Where does Mr. Shaking-Head live?

Jo no zabbi da Hosse.
 Ai dan gran Hosse a nuwere kwetti.
 Gran tanki fo joe.
 No takki gran tanki.
 Da heri no de na hosse.
 Anno de na hosse.

[35]Hoe plyago.

a Go na wan zomma dissi
 kotte kroeten.
 a Za kom jusse na bakke.
 Mino zabi.
 Mi wandi takki lange hem.
 Mino kan takki na myn heri.
 Mi sleffi moe takki lange hem.
 a Hatte mi anno de na hosse.
 Mi za kome bakke.
 Joe wan tan loeke myn heri.
 Go ziddom na fessi hosse.
 Zomtem a za kom jusse na.

Weet gy die Heer zyn Huis niet.

Ja dat groote nieuwe Huis.

Ik Bedank u.

Het is geen Dankens waard.

Is de Heer niet Thuis.

Neen myn Heer.

Waar is hy gegaan.

By zyn Advocaat.

Zal hy haast weêrom koomen.

Ik kan het u niet zeggen.

Ik wenschten hem wel te spreken.

Kan ik de Boodschap niet doen.

Ik moet hem zelfs spreken.

Het is myn Leed dat hy niet Thuis is.

Ik zal weêrom koomen.

Bliefd gy na hem te wagten.

Treê in de Zy-Kaamer en gaat zitten.

Hy zal misschien haast weêr koomen.

Don't you know the house?

Yes, the big house, it's brand-new.

Thank you very much.

You're welcome.

Isn't your master in?

He's not in.

Where did he go?

He went to see a lawyer.

Will he be back soon?

I don't know.

I would like to talk to him.

Can I take a message?

I have to talk to him myself.

I'm sorry he's not in.

I'll be back.

Do you want to wait for him?

Sit down in the front room.

He may be back any moment.

Mi zi a de kom.
 Gran odi myn Heeri.
 Hoe zan joe wandi.
 Potti joe hatti na heden.
 Mi kom fo takki joe gran
 odi van wan zomma.
 Van hoe zomma.
 Van da heri avanturi.
 Dan joe de kom motte na
 fransi konderi.
 Ai da da ply mi kommote.
 Wan brifi da fo joe.
 Da bon kwetti.
 Joe no jam breki jetti.
 [36]Mi jam kaba.
 Joe wan drinki koffi offe
 joe wan drinki cokelati.
 Zo fa myn heer wandi.
 Go zitdom.

Ik zie hem koomen.
 Goeijen Dag myn Heer.
 Wat is 'er van uw Dienst.
 Zet u Hoed op.
 Ik heb de Gebiedenis aan u te
 doen.
 Van weegens wie.
 Van de Heer Bonavontuur.
 Gy komt dan van Parys.

 Ja Myn Heer om u te Dienen.
 Daar is een Brief voor u.
 Dat is heel goed.
 Hebt gy nog niet Ontbeeten.
 Ik heb het al gedaan.
 Bliefje Koffi te Drinken of
 Chokolaad.
 Zo het u Belieft.
 Gaa zitten.

I see him coming.
 Good day, Sir.
 What can I do for you?
 Put your hat on.
 I came to give you someone's regards.
 Whose?
 Mr. Bonaventura's.
 Then you've come from France.
 Yes, that's where I've come from.
 Here's a letter for you.
 Very well.
 Did you have breakfast yet?
 I did.
 Would you like coffee or cocoa?
 Whatever you prefer.
 Sit down.

Hoe zan joe takki fo bakker
 konderi.
Da wan bon konderi.
Moy homan de da plessi.
Hoe zan den ben takki da tem
 joe kommote na fransi konderi.
Den ben takki van noeffe
 zomma disi ben go trouw.
Joe kom na foete.
Hoe ply joe ben slibi na
 disi netti.
Na wan drinki hosse.
Da wan bon drinki hosse.
Ai da wan bon drinki hosse
 den loeke zomma bon attere.
Joe no moe habi monni.
Ai mi moesi habi toe duzent
 pisi fo schelling.
Mi za gi joe jussi na.

Wat zegt gy van Holland.

Het is een goed Land.
Daar zyn mooie Jufvrouwen.
Wat zei men te Parys op uw
 vertrek.
Men sprak van verscheiden
 Huwelyken.
Komt gy te Voet.
Waar heb je van de Nagt
 Geslaapen.
In een Herberg.
Was het een goede Herberg.
Ja 't was een goed Logement:
 Men word daar wel Bediend.
Heb je geen Geld van nooden.
Ik zal 2000 Gulden van nooden
 hebben.
Gy zult ze fluks hebben.

What do you think of the Netherlands?
It's a nice country.
There are pretty young ladies over there.
What were people talking about when you left France?
They were talking about several people getting married.
Did you come on foot?
Where did you sleep last night?
In an inn.
Was it good?
Yes, it's a good inn. People are well looked after.
Don't you need some money?
Yes, I'll need two thousand guilders.
I'll give it to you in a moment.

Joe no za jam dinatem lange wi.
 Wi za jam makanderen.
 Offe joe no mandi mi za doe.

Da tem mi kom motte na bursi.

Zal uwe van Middag niet met ons Eeten.
 Wy zullen met malkander Eeten.
 Als gy het niet kwaalyk neemt zal ik het
 doen.

Als ik van de Beurs kom.

[37]

AGTSTE T'ZAAMENSpraak

Hoe ply mi pikien homan.
 Hoe zan joe plessi Mama.
 Joe no werri klosse jetti.
 Pikien morre.
 Kome ja mi za helpe joe.
 Gran tanki mama.
 Mi za doe sleffi.
 Hoe ply Annatje.
 a De slibi jetti.
 Wiki da homan.
 Anno de bon.

Waar zyt gy Jongste Dogter.
 Wat Blijft u Moeder.
 Hoe zyt gy nog niet Gekleed.
 Een weinig heb ik gedaan.
 Kom hier ik zal u helpen.
 Ik Bedank u Moeder.
 Ik zal 't zelfs doen.
 Waar is Annaatje.
 Zy Slaapt nog.
 Wek haar op.
 Zy vaard niet wel.

Won't you have dinner with us?
 We'll have dinner together.
 If you don't mind, I will.
 When I get back from the Exchange.

EIGHTH DIALOGUE

Where is my little girl?
 What do you want, Mama?
 Aren't you dressed yet?
 Just a minute.
 Come here, I'll help you.
 Thank you very much, Mama.
 I'll do it myself.
 Where's little Anna?
 She's still asleep.
 Wake her up.
 She's not well.

a Moe tan tiri.
Hoe zan doe da homan.
Hede hattı hem.
Pikien more a za tan ope.
Kali da homan.
a De kom na gron.
Potti Watere na fyer.
Wi moe drinki koffi.
Jusse na a za klari.
Jerri Sussan joe beki Gado.
Ai hattı lobbi mama.
Mi ziza de kom.
Odi Pikien homan.
Hede hattı joe.
Anno wan zanti.
Pikien morre wi za drinki koffi.
[38]Ke mi wensi mama.
Zuzana hoe zan joe doe estredé.
Mi leri wan briefi.

Zy moet Rusten.
Wat schort haar.
Zy heeft Pyn in 't Hoofd.
Zy zal wel fris opstaan.
Roept de Meid.
Zy komt of.
Hang Waater over.
Wy moeten Koffi Drinken.
Dat zal aanstonds gereed zyn.
Hoor Suzanna, heb je God al Gebeeden.
Ja lieve Moeder.
Myn Zuster komt.
Dag Dogter.
Heb je Pyn in 't Hoofd.
't Zal niet weezen.
Een beetje meêr zellen wy Koffi Drinken.
Dat wensch ik Moeder.
Wat heb je Gisteren gedaan Suzanna.
Een brief geleerd.

She must rest.
What's wrong with the girl?
She has a headache.
She'll get up in a little while.
Call the maid.
She's coming down.
Put water on.
We must have coffee.
It'll be ready in a minute.
Listen, Susan, did you say your prayers?
Yes, Mama dear.
My sister's coming.
Hello, my little girl.
Do you have a headache?
It's nothing.
We'll have coffee in a minute.
Oh, I would love that.
What did you do yesterday, Susan?
I learned how to write a letter.

Joe doe bon.
 Mikki mi zie.
 Mi vergiti a de na da misi.
 Na dinatim jarri kom.
 Mino za vergiti.
 Joe doe bon na da misi hay.
 Anno de kroete lange mi.
 Joe memmere wel hoe zan a
 takki joe.
 Hoe zan joe de doena Schole.
 Mi merki moy zanti.
 Datti waki bon.
 Joe takki ale de fransze tonge.
 Ai mama.
 Joe no ley.
 Mi moe gi payman da tem mi
 takki na duisi tonge.
 Da misi doe bon kwetti na joe.
 Holli hede retti.

Jy doet wel.
 Laat ik het zien.
 Ik heb het vergeeten by de Jufvrouw.
 Brengd het van Middag meê.
 Ik zal het niet vergeeten.
 Doe je wel na de Jufvrouws Zin.
 Zy heeft geen Rusie met my.
 Onthouwd gy wel het geen zy
 zegt.
 Wat doe jy op je School.
 Ik Merk wat moois.
 Dat gaat goed.
 Spreek je alle Daagen wel Frans.
 Ja Moeder.
 Liegje niet.
 Ik moet Boete geeven als ik in
 't Hollands spreek.
 Die Jufvrouw doet heel goed by jouw.
 Houd u Hoofd regt.

You do well.
 Let me see.
 I left it behind. It's at the mistress's.
 Bring it in the afternoon.
 I won't forget.
 Does the mistress think you do your best?
 She doesn't have any quarrel with me.
 Do you remember what she's telling you?
 What are you doing at school?
 I'm decorating linen with beautiful marks.
 That's going well.
 Do you speak French every day?
 Yes, Mama.
 Aren't you lying?
 I must pay a fine when I speak Dutch.
 That mistress does you a lot of good.
 Keep your head straight up.

Trom joe.	Keerd u om.
Hoe zoma kam werri weri fo joe.	Wie heeft u Haair Gekamd.
Mi sleffi.	Ik zelfs.
Da bon.	Dat is goed.
Joe zabi hoe zan joe bilofi mi.	Weet je wat je myn beloofd hebt.
[39]Hoe zan mi belofi joe.	Wat heb ik u beloofd.
Wan moy kotte.	Een mooije Rok.
Lange wan moy pisi cis.	En een mooi Stuk Chits.
Ke joe wandi te moesii	Heer jy vraagd te veel, vraag
hakkesii na wan tra tem.	op een ander Tyd.
Mi za lobbe joe zo bon likki	Ik heb je zo lief als myn
mi sleffi.	zelfs.
Go we joe wan pikien	Gaâ weg jou klyne Vraagal.
hakki siman.	

NEEGENDE T'ZAAMENSpraak

Ki da ben joe de kom.	Zyt Welkom myn Heer.
Joe no zi hoe fa mi de holli	Ziet gy niet hoe ik myn Woord
mi moffe.	hou.

Turn around.
Who combed your hair?
I did it myself.
Very well.
Do you know what you promised me?
What did I promise you?
A nice skirt.
And a nice piece of chintz.
Oh, you want too much. Ask some other time.
I will love you as much as I love myself.
Go away, you little flatterer.

NINTH DIALOGUE

Well, it's good of you to come.
Don't you see how I kept my word?

Da zo mi moe doe alletem.
 Joe no habbi fan doe fo
 kakkesi (*sic*) mi toe trom.
 Joe doe bon kwetti.
 Go ziddom na taffe. *le*
 Go ziddom klossi by na fya zy.
 Lange monni mi kan kissi alle zanti
 na engelsze konderi.
 Da kauw metti bon fo troe
 mi takki joe da pisi zwiti kwetti.
 Hoe ply joe de Jacobus.
 Poele pletti
 Jari wan trazanti.
 Myn heer joe loeke briddi mi
 za kotte joe wan pisi.
 Hoe fa wi no drinki.
 [40]Potti wini.
 Potti voele.
 Da wini zwiti.

Zo moet men altyd doen.
 Ik heb my geen tweemaal laten
 nooden.
 Je doet heel wel.
 Gaat aan Tafel zitten.
 Zet u digt by het Vuur.
 In Engeland kan men door Geld
 alles krygen.
 Dat is heerlyk Osse Vlees, dat
 zeg ik u, dat is een lekker stukje.
 Waar bin je Jacobus.
 Neem de Borden weg.
 Breng wat anders.
 Myn Heer kyk je na 't Brood,
 wil ik een stukje sneijen.
 Waarom Drinken wy niet.
 Schenk Wyn.
 Schenk vol.
 Dat is lekkere Wyn.

I should always do so.
 You didn't have to ask me twice.
 That's very good of you.
 Sit down at the table.
 Sit down close to the fireside.
 In England I can get everything for money.
 The beef's very good; I'm telling you, that piece is very nice.
 Where are you, Jacob?
 Take away the plates.
 Bring something else.
 Sir, you're looking at the bread; shall I cut off a piece for you?
 Why don't we have a drink?
 Pour some wine.
 Fill the glasses.
 The wine's good.

Mi neffi fadom.
Tan tirri mi tikki da neffi.
Gran tanki fo joe, leni mi joe neffi.
Mi za gi joe jusse na bakke.
Holli zo lange mino habi
worki lange hem.
Mi jam morre likki joe.
Gi krien pletti.
No wan zomma za kom.
Ope wan battera birri potti.
a Zuwa.
Ke a de bon.
Da tem mi kalle joe hoe fa
joe no pikki.
Mino ben jerri.
Wi zitdom lange tem na taffelen.
a Lati alredi.
Tamare wie zey go wakke
makanderen.

Myn Mes vald.
Weest stil, ik zal het krygen.
Ik Bedank u grootelyks, leen my u Mes.
Ik zal het u aanstonds weêr geeven.
Houd het maar, ik heb het niet
van doen.
Ik Eet meêr als gy.
Geef schoone Borden.
Daar zal niemand koomen.
Doed een Fles Bier oopen en schenk in.
Het is zuur.
Het is goed.
Als ik u roep waarom geef je
geen antwoord.
Ik hoorden het niet.
Wy zitten lang aan Tafel.
Het is al laat.
Morgen zullen wy t'zaamen gaan
Kuijeren.

My knife fell.
Keep quiet. I'll get the knife.
Would you please lend me your knife?
I'll give it back to you in a minute.
Keep it for a while; I don't need it.
I eat more than you do.
Bring clean plates.
Nobody will come.
Open a bottle of beer and fill the glasses.
It's gone sour.
What? It's fine.
Why don't you answer when I'm calling you?
I didn't hear you.
We've been sitting at the table for a long time.
It's already late.
Tomorrow we'll have a walk together.

Tamare man mantem na tien uri mi za kom na joe.	Morgen Ogtend te tien Uuren zal ik by u koomen.
a Bon mi go na mi drinki hosse.	Het is goed, ik gaâ na myn Herberg.
Joe za lassi passi.	Gy zult de Weg niet vinden.
Mikki da knegte fo mi go lange joe offe joe wandi.	Laat myn Knegt met uw gaan als gy wilt.
[41]Mikki tan mi sleffi za vindi passi.	Laat blyven, ik zal de Weg wel vinden.
Odi myn heer odi misi gran tanki fo joe.	Uw Dienaar Myn Heer en Jufvrouw, ten hoogsten verplicht.

TIENDE T'ZAAMENSpraak

Mi ben kal joe myn heer.	Ik roep u myn Heer.
Mino ben kan kom morre hessi.	Ik kon niet schielyker koomen.
Hoe zan doe joe myn heer.	Wat scheeld u dan myn Heer.
Mi no de bon.	Ik ben Ziek.
Hede de hatti mi.	Ik heb Pyn in 't Hoofd.
Mi nikki hate mi.	Ik heb een zeere Keel.
Mi no kan bloe.	Ik kan geen Adem scheppen.

Tomorrow morning at ten o'clock I'll come for you.
 Very well, I'm going to my inn.
 You'll get lost.
 Let my servant go with you, if you wish.
 Don't bother. I'll find my way by myself.
 Goodbye Sir. Goodbye Madam. Thank you very much.

TENTH DIALOGUE

I've been calling you, Sir.
 I couldn't come any faster.
 What's troubling you, Sir?
 I'm not well.
 I've got a headache.
 I've got a sore throat.
 I can't breathe.

Hangere no de na mi.
Hoe tem a kom zo na joe.

Tree Estrede.
Hele netti mino slibi.
Mi no kan tappe hay.
Gi mi joe han.
Mikki mi vili joe pols.
Koorze de na joe.
Mi schien lessi.
Mi za poele joe bloede.
Den ben poele mi bloedi alreddi.
Das notti joe moe hole joe warm.

Kali wan Doctre.
Na zabatim mi za kom bakke.

[42]Da Dacteren takke joe moesi poeli mi
bloede wan trom morre.
Gi mi joe krokte hant.

Ik heb geen Eetens-lust.
Zeederd wat Tyd hebt gy u kwaalyk
bevonden.

Zeederd Eergisteren.
Ik heb de heele Nagt niet Geslaapen.
Ik kon geen Oog toe doen.
Geef my u Arm.
Laat ik u Pols voelen.
Gy hebt de Koorts.
Ik voel Loomigheid.
Men zal u moeten Laaten.
Men heeft my al eens Gelaaten.
Daar is niet aan geleegeen, gy moet u
Warm houden.

Laat een Docter haalen.
Ik zal van Avond weêr koomen.
De Docter zaid dat gy my nog
eens moet Laaten.
Geeft myn u linker Hand.

I have no appetite.
When did you begin to feel like this?
The day before yesterday.
I didn't sleep all night.
I didn't get a wink of sleep.
Give me your arm.
Let me feel your pulse.
You have a fever.
I feel listless.
I'll bleed you.
I was bled already.
Never mind, you must keep warm.
Call a doctor.
I'll come back this evening.
The doctor says you should bleed me once more.
Give me your left hand.

a Zey doe joe bon.	Het zal u goed doen.
Go slibi pikien.	Gaâ wat Slaapen.
Hoe tem da Dacteren za kom bakke.	Wanneer zal de Docter weêr koomen.
a Za kom jusse na.	Hy moet haast weêr koomen.
a De kom.	Daar komt hij.
Ziki man de slibi.	Slaapt onze Zieken.
No mino slibi morre.	Neen ik Slaap niet meêr.
Joe no de morre bon likki na	Bevind gy u niet beeter als van
disi manmatim.	de Morgen.
Ai mi slibi morre likki drie uri tem.	Ik heb meer als drie Uuren Geslaapen.
Koorsze no de na joe morre.	Gy hebt geen Koorts meer.
Pikien morre joe kan go na dore.	Gy zult haast kunnen uitgaan.
Tiki pikien wini.	Kryg wat Wyn.
Joe kissi hangerie.	Heb je Apteit.
Mi za lobbi fo jam wan fogle.	Ik wenschten wel dat ik een Hoentje kon
	Eeten.
Anno za da joe ogeri joe kan jam.	Het zal u geen kwaad doen het Eeten.
Alle zanti.	Uwe kan alles Eeten.
a Bon mi za doe.	Het is goed, ik zal het doen.

It'll do you good.
 Get some sleep.
 When will the doctor come back?
 He'll come in a moment.
 He's coming.
 Is the patient asleep?
 No, I'm not asleep anymore.
 Aren't you feeling better than you were this morning?
 Yes, I've been sleeping for more than three hours.
 You don't have a fever anymore.
 You'll be able to go out soon.
 Take some wine.
 Are you hungry?
 I would like to have some chicken.
 It won't hurt you. You can have...anything.
 Very well, I will.

Mi za pay joe da tem mi go na dore. Ik zal u Betaalen, zoo draâ ik uit zal
koomen.
No hessi joe mi za kissi myn heer. Verhaast u niet myn Heer.
Mi zabi maniri. Ik weet de manier.

[43]

ELFDE T'ZAAMENSpraak

Tan ope ziza.	Staan op Zuster.
Joe de slibi jetti.	Slaapt gy nog.
Joe no kissi zem.	Schaamd gy u niet.
Joe lissi te moesi.	Gy zyt te Lui.
Joe slibi noefe.	Gy hebt genoeg Geslaapen.
Da tem fo tan ope.	Het is Tyd om op te staan.
De bon te moesi fo slibi zo lange.	De Dag is te mooy om zoo lang te Slaapen.
Hoe menni jen jen fom.	Hoe laat is het.
Pikien morre aiti fom.	Omtrent agt Uuren.
Da no troe.	Dat is niet waar.
Hoe ply slotelen fo jarri.	Waar is de Sleutel van de Thuyn.
Da mino zabi.	Ik weet het niet.
Hoe ply a de.	Waar is hy.

I'll pay you when I'm able to go out.
Don't hurry. I'll get it, Sir.
I have good manners.

ELEVENTH DIALOGUE

Get up sister.
Are you still asleep?
Aren't you ashamed?
You're very lazy.
You've had enough sleep.
It's time to get up.
The weather's too nice to sleep that long.
What time is it?
Almost eight o'clock.
That's not true.
Where's the key to the garden?
That I don't know.
Where is it?

Joe ben habi da slotelen es trede.
 Hoe zan joe wan doe lange hem.
 Mi wan go kuyeren na de jarri.
 Da slotelen a de na mi kamere.
 a Hanki na wan bikki spekeri.
 No mi potti na taffelen fo joe.
 Ope dore fo joe kamere.
 Tan mi za tan ope mi wan
 wakke lange joe.
 Hessi joe pikien.
 Mi klari kaba.
 Mikki wi go.
 [44]Joe wakke hessi te moesi.
 Mino kan wakke zo hoe zan
 joe memere.
 Jari no fare zo menni wi de
 klossi by.
 Mi jerri wan mooye fogelen.
 a De zingi fo troe.

Gy hebt de Sleutel Gisteren gehad.
 Wat wou jy daar meê doen.
 Ik wil gaan Kuijeren na de Thuyn.
 De Sleutel is op myn Kamer.
 Hy hangd op een groote Spyker.
 Neen ik heb hem op Tafel van u gelegd.
 Doed de Deur van u Kamer oopen.
 Wagt ik wil opstaan en met u
 gaan.
 Rept u wat.
 Ik ben al klaar.
 Laat ons gaan.
 Uwe loopt hard.
 Ik kan zo niet loopen, wat denk
 je wel.
 Wat meenje, de Thuyn is zoo var
 niet, wy zyn daar digt by.
 Ik hoor een mooie Vogel.
 Hy Zingd helder op.

You had the key yesterday.
 What do you want to do with it?
 I want to take a walk in the garden.
 The key's in my room.
 It's hanging on a big nail.
 No, I put it on your table.
 Open the door to your room.
 Wait, I'll get up, I want to come with you.
 Hurry up.
 I'm ready.
 Let's go.
 You're going too fast.
 I can't walk like that. What do you think?
 The garden's not that far. We're almost there.
 I hear a beautiful bird.
 It's singing beautifully.

Mikki wi go zitdom na innida pikien hosse.	Laat ons in het Thuin-Huis gaan zitten.
Mi werri.	Ik ben vermoeid.
Mi ron trange te moesi.	Ik heb te hart geloopt.
Zon trange foe troe.	De Zon steekt sterk.
Esteredé sabatim a rey fadom.	Gisteren Avond heeft het Gereegend.
Tide da jarri den ben myki mi Mama.	Van Daag is myn Moeder Jaarig.
Ai da troe mi vergiti.	Dat 's waar, dat had ik vergeeten.
Loeke da pisi gron a poli kwetti.	Dat stuk Land is geheel bedorven.
Annassi de bon.	De Annanasze zyn goed.
Poele wan.	Neemt 'er een.
Mi za tekki.	Ik wil hem krygen.
Goeyabe a de rypi alreddi.	De Goejabins zyn al Ryp.
Mikke wi go bakke.	Laat ons weêrom gaan.
Mino wandi.	Ik wil niet.
Mi blibi wan zomma de kale wi.	Ik geloof dat ons iemand roept.
Da homan fo wi a de kalle zo trange.	De Meid roept ons zoo hard.
Mi de loeke ono.	Ik zie na jou.

Let's sit down in the garden house.
I'm tired.
I've been walking too fast.
The sun's very hot.
It rained last night.
Today's my mother's birthday.
Yes, that's right, I forgot.
Look at that piece of land. It's completely ruined.
The pineapples are good.
Take one off.
I'll take it.
The guavas are already ripe.
Let's go back.
I don't want to.
I think somebody's calling us.
Our maid's calling so loud.
I'm looking for you.

Hoe zanti joe wandi fo wie.
 Joe tata de kalle joe.
 a Za mandi offe joe no kom
 jussena.
 [45]Mi de kom da mi za zabi hoe
 zan a za takki.

Wat wilje van ons.
 Je Vader roept u.
 Hy zal kwaad worden als je niet
 aanstonds komt.
 Ik kom, dan zal ik weeten wat
 hij zeid.

TWAALFDE T'ZAAMENSpraak

Da joe kwakoe.
 Ai myn heer.
 Mykie fya.
 Mi wan tan oppe.
 Hoe tem feya za bron.
 Kom na mi bedde.
 Gimi krien hempie.
 Mi za myki wan hempie feya.
 Joe mykie mi wati lange te moesie.
 Hessi joe.

Bin jy 't Kwakoe.
 Ja myn Heer.
 Maakt het Vuur.
 Ik wil opstaan.
 Wat Tyd zal 't Vuur Branden.
 Kom aan myn Bed.
 Geef een schoon Hembd.
 Ik zal een Hembd Warm maaken.
 Je maakt dat ik te lang moet wagten.
 Rept jou.

What do you want from us?
 Your father's calling you.
 He'll be angry if you don't come right now.
 I'm coming, so I'll know what he has to say.

TWELFTH DIALOGUE

Is it you, Kwakoe?
 Yes, Sir.
 Make a fire.
 I want to get up.
 When will the fire be burning?
 Come to my bed.
 Give me a clean shirt.
 I'll warm up a shirt.
 You make me wait too long.
 Hurry up.

Hempie no warm jetti.
Pikien morre.
Gimi krien klossi.
Gimi kousi lange zoe zoe.
Den zoe zoe krien.
Joe go we tide.
Mi go jussena.
Tan pikien.
Kam mi pruike.
Oppe mi jakti.
Krien haassi.
Gi den jam jam.
Kali da man fo drinki hosse.
Mi wan takki lange hem.
Hoe zan joe plessi myn heer.
Joe buy ben takki myn heer
kalli mi.

[46]Mi hangeri fo zabi hoe menni
paman joe moe kabbi (*sic*).

Is het Hembd nog niet Warm.
Een beetje meer.
Geef myn schoon Linnen.
Geef Kouszen en Schoenen.
Zyn de Schoenen schoon.
Gaat uwe weg van Daag.
Ik gaâ aanstonds.
Blyf een beetje.
Kam myn Pruik.
Til myn Rok op.
Maak de Paarden schoon.
Geeftze Eeten.
Roept de Waard.
Ik wil met hem spreken.
Wat Blijft u myn Heer.
U Jongen zegt dat myn Heer my
roept.
Ik ben Nieuwsgierig om te
weeten wat ik in je Schuld ben.

Isn't the shirt warm yet?
Almost.
Give me clean clothes.
Give me stockings and shoes.
Are the shoes clean?
Are you leaving today?
I'm leaving right now.
Stay a while.
Comb my wig.
Lift up my coat.
Clean the horses.
Feed them.
Call the landlord.
I want to have a word with him.
What can I do for you, Sir?
Your boyservant said you're calling me.
I would like to know how much I owe you.

Myn heer soe (*sic*) no wandi jam
breeki fossi.

Hoe zan joe habbi.

Wan zwiti pisi ham lange eksi.

Hessi joe mi za jam lange joe.

Myki na da tem brifi hoe
menni joe moe habbi.

Myn heer brifi de joe ben
slibi drie netti kaba joe
jam ziksi trom.

a Kom retti drie ten tien a
zikesi pissi fo schelling.

Joe dieri te moesi zomma za
fredi foe kom morre.

Ke myn heer hoe fa joe kan
takki zo mie doe more
zatte likki tare drinki hosse.

Buy den haassi klari.

Ai myn heer.

Myn Heer Bliefje eerst Ontbyt
te Eeten.

Wat heb je.

Een lekker stukje Ham met Eijeren.

Rept jouw, ik zal met uw Eeten.

Maakt in die Tyd je Rekening
op.

Myn Heer daar is u Rekening,
uwe hebt 3 Nagten Geslaapen
en zes maal Gegeeten.

Het is in 't geheel Zes-en-
dertig Gulden Hollands.

Uwe is te duur, iemand zou daar
voor vreezen om weêr te koomen.

Hoe kan U Ed. zulks zeggen, ik
ben civielder als een andere
Herberg.

Jongen zyn de Paarden klaar.

Ja myn Heer.

Sir, don't you want to have breakfast first?

What are you serving?

A good piece of ham, and eggs.

Hurry up, I'll have my breakfast in your place.

Make up the bill in the meantime.

Here's your bill, Sir. You've been staying for three nights and you've had six
meals.

It's exactly thirty-six guilders.

You're too expensive; one would be afraid to come back.

Oh Sir, how can you say that? My prices are more reasonable than they are in
other inns.

Boy, are the horses ready?

Yes, Sir.

a Jussi myn heer, wakke bon offe
joe plessi kom wan trom morre.
Joe dieri te moesi fo kom bakke.
a Jussi krobuy.

Goeije Reis myn Heer, by occasie
verzoek ik de Gunst.
Uwe is te duur om weêr te koomen.
Vaard voor altoos wel.

EYNDE

Farewell Sir. Have a nice journey. Come again, if you please.
You're too expensive to come again.
Goodbye forever.

THE END

[47] HET LEEVEN EN BEDRYF VAN EEN SURINAAMSZE DIRECTEUR, MET
DE SLAAVEN, OP EEN KOFFI-PLANTAGIE.

De Directeur spreekt. Hoe menni jen
fom buy.

Jongen. Master zikkezi na haffi.

Directeur. Hoe fa den blakke jurka
na jarri koffi.

Jongen. Mastra den takki pikien
morre wateren no boli jetti.

Directeur. Go kalli bassia.

Zwarte Officier. Mastra mi de
Mastra kalle mi.

[48]Directeur. Go na de koekrom en
jarri den homan alle toe.

Lucretia en Aurora gelyk. Mastra
za mikki den fom wi wi no doe
wan ogeri.

Directeur. Oeno doe ogeri mi za
zori joe lange wipi hoe zanti
oeno doe, da tem mi tan epe koffi
no mos tan klari, loese joe wipi
bassia.

De Directeur spreekt. Hoe
laat is het Jongen.

Jongen. Meester half zeeven.

Directeur. Waarom brengen die
zwarte Duivels de Koffi niet.

Jongen. Meester zy zeggen een
beetje meer zal het Water kooken.

Directeur. Roep de Officier.

Zwarte Officier. Meester hier ben
ik, roep je myn.

Directeur. Gaâ na de Keuken en
breng hier alle twee de Meiden.

Lucretia en Aurora gelyk. Meester
zellen wy slaagen krygen, wy
hebben geen kwaad gedaan.

Directeur. Heb je geen kwaad gedaan!
Ik zal jou wyzen met de Zweep, wat
kwaad dat je luy gedaan hebt: Als
ik opstaâ moet de Koffi dan niet klaar
zyn: Doed jou Zweep los Officier.

THE LIFE AND BUSINESS OF A SURINAME PLANTATION MANAGER,
WITH THE SLAVES, ON A COFFEE PLANTATION,

The manager speaks. What time is it boy?

Boy. Half past six, master.⁸

Manager. Why don't those black devils bring my coffee?

Boy. Master, they say 'in a moment', the water's not boiling yet.

Manager. Go call the overseer.

Black overseer. Here I am, master. Did you⁹ call me?

Manager. Go to the kitchen and bring the maids, both of them.

Lucretia and Aurora simultaneously. Will you have us flogged, master? We didn't
do anything wrong.

Manager. You didn't do anything! I'll show you with the whip what you did.
Shouldn't coffee be ready, when I get up? Release your whip, overseer.

Aurora. Grantanki Mastra a noefe
ogro gado mi no za doe more.

Directeur. Fom jurka miki schien
pile kwetti.

Aurora. Grantanki mastra myki
disi trom passa mi za locke
morre bon.

Directeur. Bassia fom trawan gi
da homan morre liki joe gi da
fossiwan, offe no so jurka za
brakke joe nikki.

[49]Zwarte Officier. Danki mastra mi
gi da homan honder wipi alreddi.

Directeur. Gi vyfi ten tien
na tappe bon wan.

Zwarte Officier. Mastra mi gi kaba.

Directeur. Go na de koekeroe.

Prinçes. Hoe zan doe joe ha
fa joe de krey.

Lukresia. Prinsi joe no zie hoe fa
da mastra myki den fom mie.

Aurora. Dankje Meester, het is genoeg
slaagen ô! God ik zal 't niet weêr doen.

Directeur. Slaâ Duivel dat de heele Huid
breekt. (*)

Aurora. Dankje Meester, laat het nu
reis paszeeren, ik zal op een
ander Tyd beeter oppaszen.

Directeur. Officier slaa die andere
Meid en geef haar meer dan de
eerste, anders zal jou de
Duivel de Nek breeken.

Zwarte Officier. Meester ik heb haar al
Honderd Zweep-Slaagen gegeven.

Directeur. Geef haar nog Vyftig
daar-en-booven.

Zwarte Officier. Meester ik heb het al
gedaan.

Directeur. Gaa na de Keuken.

Prinçes. Wat scheeld jou, hoe
Huilje zoo.

Lukresia. Wel Prinçes, zie jy niet hoe
myn de Meester heeft laten slaan.

(*) Beteekend dat de Striemen van de Zweep ter deegen in haar Naakte Huid
leggen.

Aurora. Please, please, master, it's enough. God Almighty, I won't do it again.

Manager. Lash, devil, so that the skin comes completely off. (*)

Aurora. Please, please, master, let it pass this time. I'll be more careful.

Manager. Overseer, flog the other one. Give the woman more than you gave the
first one, or else the Devil will break your neck.

Black overseer. Have mercy, master. I gave that woman a hundred lashes already.

Manager. Give her fifty more, good ones.

Black overseer. I've given them, master.

Manager. Go to the kitchen.

Prinçes. What's the matter with you, why are you crying?

Lukresia. Prinçes, don't you see how the master had me flogged?

(*) Means that the slashes of the whip cut deeply into her naked skin.

Prinçes. Hoe zan joe doe.

Lukresia. Bekassi da koffi no tan klari na tappe tafelen da tem da ogeri mastra tan ope na slibi.

Prinçes. No myki a jerri a sa kili joe hoe ply a de.

Lukresia. a Ziddom fo drinki koffi fo memere hoe ogeri a zel doe na zomma tide.

Jongen. Mastra Kiejo de lange ziki man.

Directeur. Hoe zan den jurka wandi.

Koridon. Mastra mi habi koorse hele netti.

[50]Directeur. Kiejo gi da battra potti pikien na wan kalebassi fo da trange zanti go na joe worke bakke.

Directeur. Hoe zan da joe.

Fortuin. Mastra bille hatti mi kwetti.

Prinçes. Wat heb je dan gedaan.

Lukresia. Toen die kwaaije Meester uit zyn Slaap-Kaamer kwam, was de Koffi niet gereed.

Prinçes. Maak niet dat hy het hoord, want hy zou je den Hals breeken. Waar is hy.

Lukresia. Hy zit Koffi te Drinken en bedenkt wat kwaad hy ons zal doen van Daag.

Jongen. Meester, daar is Kiejo, met de Zieken Slaaven.

Directeur. Wat willen die Duivels hebben.

Koridon. Meester ik heb de heele Nagt de Koorts gehad.

Directeur. Kiejo geeft de Fles en doet een beetje in de Kallebas van dat sterke Goed en gaa dan weêr na jou Werk. (*)

Directeur. En wat scheeld jou.

Fortuin. Meester myn Buik doet zoo Zeer.

(*) De Directeur regeerd als Docter, maar meer Barbaars als Menschelyk.

Prinçes. What did you do?

Lukresia. Because his coffee wasn't on the table, when that wicked master got up.

Prinçes. Don't let him hear, he'll kill you. Where is he?

Lukresia. He's having his coffee, thinking about what bad things he'll do to us today.

Boy. Master, here's Kiejo with the sick slaves.

Manager. What do those devils want?

Koridon. Master, I had a fever all night.

Manager. Kiejo, take the bottle and put some of that strong stuff in a calabash. Go back to your work. (*)

Manager. What's the matter with you?

Fortuin. My stomach hurts very bad, master.

(*) The manager proceeds as if he were a doctor, but in a barbaric rather than in a human way.

Directeur. Bille hatti joe
lessi dago gi hem ziksi
ten tien wipi da tem joe
kom morre mi za potti joe
na ty ty go nagron jussena.

Directeur. Hoe san joe tan
oppe likki joe dede.

Mingo. Mastra me hedi hatti mi.

Directeur. Joe buy joe lauw
hede hatti joe rasi za
hati joe toe.

Directeur. Kali da bassia
myki a gi Mingo wan
spaansze bok.

[51] Mingo. Mastra hoe fa joe sel
gimi spaansze bokke da tem
wan somma sikki anno mos
kom na mastra hoe fa wi sa
doe.

Directeur. Doed jou Buik Zeer,
luije Hond, geef hem zestig
Zweep-Slaagen Officier, als
je nog reis weêr komt zal ik
u aan 't Touw zetten, (*)
gaat aanstonds na het Veld.

Directeur. Hoe staâ jy zoo
net of je Dood bint.

Mingo. Meester myn Hoofd doet Zeer.

Directeur. Jongen bin je Gek,
doed je Hoofd Zeer, je Gat
zal je Zeer doen.

Directeur. Roep de Officier en
laat hy Mingo een Spaansze
Bok geeven. (+)

Mingo. Meester waarom zel je
myn een Spaansze Bok geeven,
als iemand Ziek is moet hy
dan niet by zyn Meester
koomen, wat zullen wy anders
doen.

(*) Geeft te kennen een genaadige Straf, die aan het Touw zetten niet in vergelyking is.

(+) Een Spaansze Bok geschied met dunnen Tienen op de bloote Billen, tot dat de Lappen daar af vallen.

Manager. Does your stomach hurt, you lazy dog? Give him sixty lashes. Next time you come, I'll put you on the rope. (*) Go to the field immediately.

Manager. Why are you standing there, as if you were dead?

Mingo. I got a headache, master.

Manager. Are you crazy, boy? Does your head hurt? Your ass will hurt too.

Manager. Call the overseer and make him give Mingo a 'Spanish buck' (+).

Mingo. Why would you give me a Spanish buck, master? If someone's ill, shouldn't he come to you? What else should we do?

(*) Implies a moderate punishment, not at all similar to being put on the rope.

(+) A Spanish buck is carried out with thin rods on the naked buttocks, until pieces of the skin fall off.

Directeur. Joe habe moffe na tappe jussena bassia kom.

Zwarte Officier. Mastra hoe zan joe plessi.

Directeur. Go tikki tameryn tikki en gi da Mingo wan spaansze bok.

Zwarte Officier. Mastra mi gi da Mingo wan spaansze bok kaba na im da fom a kisi wan flauw a godidide.

Directeur. Das notti mi kan zweri na mi gado a dido fo hede hatti dikki jussena wan holle beri hem myki a kommotte na mi hai.

Directeur. Hoe zan joe wandi.

Lukresia. Mastra mi hatti jami foe troe.

Directeur. Na netti joe kom na mi mi za myki joe hatti no za
[52] hatti joe morre Aurora na dinatem joe gi da Lukresia pikien zwiti zoepe.

Directeur. Heb je nog wat te zeggen, aanstonds komt de Officier.

Zwarte Officier. Meester wat is 'er van u Dienst.

Directeur. Kryg reis wat Tammeryn-Stokken en geef Mingo een Spaansze Bok.

Zwarte Officier. Meester ik heb Mingo een Spaansze Bokgegeeven, onder het slaan kreeg hy een Flauwte en daar bleef hy in Dood.

Directeur. Dat is niemendal, nou kan ik zweeren by myn God dat hy aan Pyn in 't Hoofd Gestorven is, Graaft aanstonds een Gat en Begraaft hem, dat hy uit myn Oogen komt.

Directeur. Wat wil jy hebben.

Lukresia. Meester myn Hart doet zoo Zeer.

Directeur. Als je van Nagt by myn komt, dan zel ik maaken dat je Hart niet meer Zeer zal doen: Aurora, geef van Middag aan Lukresia een beetje lekkere Soepe.

Manager. Keep your big mouth shut. The overseer will be here in a minute.

Black overseer. What can I do for you, master?

Manager. Go take some tamarind twigs and give Mingo a Spanish buck.

Black overseer. I gave Mingo a Spanish buck, master, but during the flogging he fainted and died.

Manager. Never mind. I swear to God he died of a headache. Dig a hole immediately and bury him, so he's out of my sight.

Manager. What do you want?

Lukresia. My heart hurts real bad, master.

Manager. Come to me tonight and I'll make sure your heart won't hurt anymore. Aurora, give Lukresia some sweet soup at dinner.

Aurora. a Bon mastra.

Directeur. Kiejo, gi diesi
merkurium tra wan pille
potti na da zorra pikien
blakke stom mikki den go we.

Directeur. Joe buy gi mi wan
sopi mi weri alreddi.

Jongen. Mastra zopi no de
morre na battra.

Directeur. Slotete de poele
wan battra na keldere potti
da pikien battra vole.

Jongen. Mastra soopie de.

Directeur. Blo toe toe myki
homan potti breki.

Aurora. Mastra wi potti kaba.

Directeur. Kalli bakker
bassia fo jam.

Aurora. Het is goed Meester.

Directeur. Kiejo, geef die
Merkurium en de anderen Pillen
en legd op dat Zeer een
beetje Fitriool en maak dat
ze heen gaan.

Directeur. Jongen geef myn een
Soopje, ik ben al Moê.

Jongen. Meester daar zyn geen
Soopjes meer in de Fles.

Directeur. Daar is de Sleutel,
kryg een Fles uit de Kelder
en doet dat kleine Flesje vol.

Jongen. Meester daar is een Soopje.

Directeur. Blaas de Hooren (*)
en laten de Meiden het
Morgen Ontbyt opzetten.

Aurora. Meester ik heb het gedaan.

Directeur. Roep de Blanke
Officier, om te Eeten.

(*) Als de Hooren Blaast dan moeten de Slaaven Eeten.

Aurora. Very well, master.

Manager. Kiejo, give mercury to this one and pills to the other. Put a little vitriol on the sores to make them go away.

Manager. Boy, bring me a drink, I'm already tired.

Boy. There's no more liquor in the bottle, master.

Manager. Here's the key. Take a bottle from the cellar and fill the little bottle.

Boy. Here's your drink, master.

Manager. Blow the horn (*) and have the maids set the table for breakfast.

Aurora. The table is set, master.

Manager. Call the white overseer to have breakfast.

(*) When the horn is blown, the slaves must eat.

[53]Directeur. Hendrik tikki da
rosi vissi joe moese jam
bille volle mi wensi joe
locke morre bon na joe
worke, joe habi bon hatti
te moesi fo negere da zo
hede den no dé worke noefe.

Blanke Officier. Myn heer
hoe zanti joe wandi mi doe
lange dem.

Directeur. Joe hakkesi zoo
lauw zanti joe moese fom
dem morre likkie joe doe
da ti mi wandi.

Blanke Officier. Hoe fa mi
zel fom wan zomma diesi
no doe ogeri.

Directeur. Da tem mi wandi
joe moes doe.

Blanke Officier. Mino wandi
fom wan zo ma zo zo
nimmere.

Directeur. Joe ogeri bakkera
bassia hoe zan joe memmere
mi blibi joe wan bon maatie
fo dem.

Directeur. Hendrik neemt die
Geroosterde Vis en Eet je
Buik vol, dog ik wenschten
wel dat je wat beeter na je
Werk keek, maar je hebt een
goed Hart voor de Zwarten,
daarom willen zy niet genoeg
Werk doen.

Blanke Officier. Myn Heer hoe
wil je dat ik met haar doen
zal.

Directeur. Vraag je zoo een
Gekken Zaak, je moest meer
slaan als je doet, dat wil ik
hebben.

Blanke Officier. Hoe zal ik
iemand slaan die geen kwaad
doet.

Directeur. Als ik het hebben
wil dan moet je slaan.

Blanke Officier. Ik wil niet
slaan voor niemendal, dat
doen ik nooit.

Directeur. Jou kwaaije Blanke
Officier, wat denk je wel, ik
geloof dat je een beste Maat
van haarluy bint.

Manager. Hendrik, take that roasted fish. You must eat your fill. I wish you'd look after your work better. You have too much sympathy for the slaves. That's why they don't work hard enough.

White overseer. What do you want me to do with them, Sir?

Manager. Don't ask such a silly question. You should flog them more often than you do. That's what I want.

White overseer. Why should I flog someone who didn't do anything wrong?

Manager. When I want you to, you must do it.

White overseer. I don't want to flog anyone for no reason, ever.

Manager. You nasty white overseer, what are you thinking of! I believe you're good friends with them.

Blanke Officier. Joe no mos
kosse mi mi no neger fo
joe.

[54]Directeur. Go na joe kamere
mi no wan takki na joe
morre.

Blanke Officier. Mi wensi da
tem joe jam kaba joe no kisi
ogeri.

Directeur. Joe toe go na bon
tem na vuli buy myki den
poele jam jam go kalli hondi
man.

Jaager. Mastra hoe zan joe plessi.

Directeur. Go na bossi myki
joe hondi wan bon metti.

Jaager. a Bon mastra.

Prinçes. Mastra hoe zanti joe plessi
fo jam na dinatem.

Blanke Officier. Gy moet myn
niet schelden, ik ben geen
Neeger van jou. (*)

Directeur. Gaa na jou Kamer, ik
wil niet meer met je
spreken.

Blanke Officier. Het is goed,
als gy gedaan hebt met Eeten
dan wensch ik dat je de
Maaltyd wel bekommen mag.

Directeur. Jou ook, gaâ op je
Tyd na het Veld. Jongen laat
ze het Eeten weg neemen en
roep de Jaager.

Jaager. Meester wat Beliefd gy.

Directeur. Gaa na het Bos en
Jaag myn een lekker Wild.

Jaager. Heel goed Meester.

Prinçes. Meester wat Blief je
te Eeten van Middag.

(*) De Blanke Officier geeft te kennen, dat hy geen Lyf-Eigen is.

White overseer. Don't curse me, I'm not one of your slaves. (*)

Manager. Go to your room. I don't want to talk to you anymore.

White overseer. I hope the meal will do you good.

Manager. The same to you. Go to the field in time. Boy, let them take away the
food. Go call the hunter.

Hunter. What can I do for you, master?

Manager. Go to the bush to hunt for some good game.

Hunter. Very well, master.

Prinçes. What would you like to have for dinner, master?

(*) The white overseer indicates that he's not a serf.

Directeur. Boli wan ham kili
toe vogels boli wan zwiti
zopi rossi den vogels lange
zom rypi bannanne go poeli
snyboni lange piekien slaâ
toe myki jam jam zwiti of
joe zel kom na ty ty.

[55]Cezar. Mastra wan hasi myki
pikien.

Directeur. a Bon buy joe
memmere da hasi zel kiesi
nem fo joe.

Cezar. Of Mastra plessi
bekasi da maniri zo alle tem.

Directeur. Mino zabi fasi fo
anno mi doe alle zanti lieke
mi wandi go na joe worke bakke.
Buy gi tikki mi go na gron
tikki pariesolle takki na
haman den locke bon na
hosse.

Directeur. Kookt een Ham en
Dood twee Vogels en Kookt
daar van een lekkere Soepe,
de Vogels moet je met eenige
Rype Bannannen Braaden en
neemt wat Sny-Boonen uit de
Thuin en wat Slaâ en een
beetje Boontjes en maakt dat
het Eeten lekker is, of
anders zoo kom je aan het Touw.

Cezar. Meester een Paard heeft
een Veul geworpen.

Directeur. Het is goed Jongen,
denk je dat het Veul de Naam
van jou zal krygen. (*)

Cezar. Als je Bliefd, het is
altyd de Manier zoo.

Directeur. Ik weet van geen
Manier, ik doe alles zoo als
ik wil, gaat weer na jou Werk.
Jongen geeft myn Stok, ik gaâ
na de Grond, kryg de Parrasol
en zeg teegen de Meiden dat
ze wel na het Huis kyken.

(*) Den Aanbrenger is daar opgesteld dat het Veul na hem word genoemd, dat men makkelyk kan Inschikken.

Manager. Cook a ham, kill two fowls, and make a nice soup. Roast the fowls with some ripe bananas, and get some stringbeans and lettuce too. Cook a nice meal or you'll be put on the rope.

Cezar. One of the horses got a foal, master.

Manager. Very well, boy. You think the foal will get your name? (*)

Cezar. If you please, master. After all, that has always been a tradition.

Manager. I don't know about your traditions. I do everything the way I want to. Go back to your work. Boy, give me my cane, I'm going to the field. Get the sunshade and tell the maids to look well after the house.

(*) The one who announces a birth is keen on naming the foal after him, which can easily be complied with.

Jongen. Mastra takki a go na
gron ono locke bon na hosse.

Aurora. Miki a go we zomma
tan za tieri pikien.

Directeur. Bassia mi wakki
na middele passi mi zi den
vervoere zo meni bosse
bananne gado pay mi offe mi
kissi wan vervoeren man mi
za pa hem zoo menni a za
[56] memmere mi alle tem a de na
libi.

Zwarte Officier. Mastra mino
zabi hoe zomma doe da ogeri.

Directeur. Joe bakkera bassia
joe no zabi toe.

Blanke Officier. Hoe fa mi
zabi offe joe no mandi mi
zal takki hoe fa da zanti
kom.

Directeur. Joe zabi takki.

Jongen. De Meester zaid hy gaat
na de Grond, kyk je luy wel
na het Huis.

Aurora. Laat hy gaan dan hebben
wy wat Rust.

Directeur. Officier ik heb daar
op het Middel-Pad geloopen en
gezien dat ze zoo meenigen
Bos Bannannen Gestoolen
hebben, God Straft my als
ik den Dief kryg, zal ik hem
zoo veel geeven, dat hy zoo
lang hy Leefd aan myn denken zal.

Zwarte Officier. Meester ik weet niet
wie dat kwaad gedaan heeft.

Directeur. Jy Blanke Officier,
weet jy 't ook niet.

Blanke Officier. Hoe zal ik het
weeten, maar ik wil het uw
wel zeggen, as je niet kwaad
word, hoe dat het komt.

Directeur. Weet jy het te zeggen, spreek.

Boy. The master says he's going to the field. You take care of the house.

Aurora. Let him go and we'll have some peace.

Manager. Overseer, when I was walking the path in the middle, I saw many
bananas had been stolen. God may punish me, but if I catch a thief, I'll punish him
so, he'll remember me as long as he lives.

Black overseer. I don't know who did this mischief, master.

Manager. You, white overseer, don't you know either?

White overseer. How should I know? If you won't get angry, I'll tell you why it
happens.

Manager. If you know, tell me.

Blanke Officier. Den negere
moe worke trange alle de
doore kaba jam jam no de
noefe na pranasi, myn heer
joe locke den kisi morre jam
jam den no za vervoeren
morre den za worke morre na
tappe.

[57] Directeur. Hoe zan joe memere
joe da mastra fo pranasi mi
blibi joe wandi mi gi den
blake jurka wan stoele fo go
ziddom da tem joe trom derkteure
mi blibi joe zel trom haffe
brara fo dem, takki mi hoe
fa den zomma tan zo na bakke
lange da louw joe no habi
wipi.

Blanke Officier. De Neegers
moeten alle Daagen hard
Werken en zy hebben geen
Eeten genoeg (*) op de
Plantasie: Myn Heer maak dat
ze meer Eeten krygen, dan
zullen zy niet Steelen en dan
zullen zy meer Werken als zy
gedaan hebben.

Directeur. Wat denk je? Ben jy
de Meester van de Plantagie?
Ik geloof dat jy wou dat ik
die Zwarte Duivels een Stoel
gaf om op te zitten, als jy
Directeur word dan geloof ik
zal jy een halve Broër van
haar weezen, zeg myn reis hoe
komt dat die Meiden zoo
agter uit blyven met haar
Zey, heb je geen Zweep.

(*) Een verzuim van Eeten, dat meestentyds komt door onagtzaamheid van den Directeur, zynde een kwaad daar duizend dingen uit spruiten.

White overseer. The slaves must work hard all day long, but there's not enough food (*) on the plantation. Sir, if you let them have more food, then they won't steal anymore and they'll work harder too.

Manager. What are you thinking? Are you the master of the plantation? I believe you want me to give those black devils a chair to sit on. When you become a manager, I believe you'll almost be their brother. Tell me, why are those people staying back with that little job?¹⁰ Don't you have a whip?

(*) A lack of food, which is mostly the result of a manager's carelessness, is an evil that causes a thousand other things.

Blanke Officier. Mi fom zomma morre den za ziki kwetti den homan diesi habi bele den no kan holli lieki den tarrewan da zo myki.

Directeur. Ho fasi mi takki fo worke joe habi alle tem moffe fo piekien bakke da tem bassia mi takki wan zanti fo worke joe mos takki a bon anno zari fo dem da zo joe moes takki

Blanke Officier. Den worke na merki den dore da merki mino habi wan zanti fo takki.

Directeur. Bekassi da merki no fieti dem mi za myki da merki morre bikki mi zel zorri dem tra fassi joe jerri bassia.

Blanke Officier. Als ik meer slaagen geef dan zellen zy heelemaal Ziek worden, de Vrouwen die in de Kraam moeten kennen zoo niet Werken als de anderen, zoo komt het.

Directeur. Hoe is dat, als ik spreek van Werk, dan heb je altyd wat weër om te zeggen, als ik wat zeg Officier, van het Werk, dan moet jy zeggen het is goed, al was het contrarie.

Blanke Officier. Als zy op het Merk Werken en zy hebben haar Merk gedaan, dan heb ik ummers niet te zeggen.

Directeur. Het Merk van haarlui is te klein en ik zal maaken dat het wat grooter word, hoor je Officier. (*)

(*) Een Directeur maakt zig groot gehaat, als hy meer Hoop-Werk geeft als daar toe staat.

White overseer. If I give them more floggings, they'll get really ill. The women that are pregnant can't work like the others, that's why they're staying behind.

Manager. Why do you always have something to say when I talk about the work? When I say something about the work, overseer, you should say: 'Very well, it's not enough for them'¹¹. That's what you should say.

White overseer. If they work up to their 'mark'¹² and complete it, I've got nothing to say.

Manager. But their mark is too small; I'll make it bigger. I'll show them something else, do you hear, overseer? (*)

(*) A manager incurs hatred when he assigns a mark which is bigger than what is customary.

[58]Blanke Officier. Den no kan
doe morre.

Directeur. Mi wandi myki den
krien da gottere bon poele
loete kommotte.

Blanke Officier. a Bon myn heer.

Directeur. Gi mi gon hessi
wan konikoni de a nakki
kiesi da metti myke mi zi
hoe ply mi zoet hem.

Jongen. Mastra zoeti hem
retti na bille.

Directeur. a Bon mi go na
hosse gi na koekroehoman
myki a krien da konikoni bon
gi mi muyle kalli Aurora.

Jongen. Mastra wa bli.

Directeur. Gi wan zopi myki
den bloe toe toe trom glasi
buy.
Joe buy litti mi wan pipi.

Blanke Officier. Zy kennen niet
meêr doen.

Directeur. En ik wil het
hebben, maak dat ze de Sloot
ter deeg schoon maaken en
haalen de Wortels wel uit de Grond.

Blanke Officier. Het is goed myn Heer.

Directeur. Jongen geeft myn
Snaphaan, gaauw, daar is een
Konyn, (*) hy is geraakt,
kryg hem, laat ik reis zien
waar ik hem geraakt heb.

Jongen. Meester gy hebt hem
regt in zyn Buik Geschooten.

Directeur. Het is goed, wy gaan
na Huis, gaâ in de Keuken en
laaten de Vrouwlyd de Konyn
wel schoon maaken, doe myn
Schoenen uit en roep Aurora.

Jongen. Meester wat Bliefje.

Directeur. Geef een Zoopje en
laatenze de Hooren Blaazen en
keer de Zand-Looper om. En
steek myn een Pyp Tabak op Jongen.

(*) De Konynen koomen by geval wel reis uit het Bos.

White overseer. They can't do more.

Manager. I want them to. Make them clean the trench well and pull the roots out.

White overseer. Very well, Sir.

Manager. Give me my gun, quickly. There's a rabbit over there. (*) It's hit. Get the animal, let me see where I hit it.

Boy. You hit it right in its belly.

Manager. Very well. I'm going home. Give the rabbit to the kitchen maids and let them clean it. Give me my slippers and call Aurora.

Boy. What can I do for you, master?

Manager. Give me a drink. Make them blow the horn and turn the hourglass, boy.
Light me a pipe, boy.

(*) Occasionally, the rabbits come out of the bush.

[59]Jongen. Mastra pipi de negere
kom na hosse kaba.

Directeur. Hoe fa da bakkesi
no foele morre loese joe
wipi fom da homan.

Filida. Mastra tanki foe joe
koffi na lypi alle plessi.

Directeur. Wan trom morre joe
rassi za rypi troy da
toe ten tien bakkesi na wan
hiepi.

Directeur. Joe Kato, hoe
fassi joe pieki da koffi zoo
haffe anno rypi alle.

Kato. Mastra han no de hoe fa
mi zel doe.

Directeur. Bassia gi da Kato
wan spaansze bokke.

Jongen. Meester daar is u Pyp
en de Neegers zyn al t'Huis
gekoomen.

Directeur. Hoe komt dat het
Mandje niet vol is met Koffi,
Officier doe je Zweep los en
slaa der helder op.

Filida. Meester Genaade, Genaade,
de Koffi is over al niet Ryp.

Directeur. Laat het nog reis
gebeuren dan zellen je Billen
Ryp weezen, gooy die 20
Manden op een hoop.

Directeur. Jy Kato, hoe komt
dat je de Koffi zoo ongelyk
plukt, de helft is niet Ryp.

Kato. Meester myn Handen binnen
Gebrekkelyk, hoe zal ik doen. (*)

Directeur. Officier geef Kato
wat voor haar Billen.

(*) Een Slaaf die geen goede Vingers heeft, hoe kan die twee Manden vol plukken en daar 20 Pond in een Mand gaat, Boontje voor Boontje; te meêr, terwyl de Koffi ongelyk Rypt.

Boy. Here's your pipe, master. The slaves have come home.

Manager. Why's that basket not better filled? Release your whip and flog that woman.

Filida. Please, have mercy, master. The coffee's not ripe everywhere.

Manager. One more time and your ass will be ripe. Throw those twenty baskets on a heap.

Manager. You, Kato, why do you pick the coffee so poorly? Not all of it is ripe.

Kato. My hands are ailing, master. What should I do? (*)

Manager. Overseer, give Kato a Spanish buck.

(*) How can a slave with diseased fingers pick two baskets of coffee, twenty pounds to the basket, bean after bean? To make it even more difficult, the coffee ripens unevenly.

Kato. Tanki mastra a noe fe
mi rasi brokke a noefe vo
joe mastra mi za locke morre
bon.

[60]Directeur. Joe bassia kanti
da homan gie na tarre zy toe.

Kato. Mastra tanki fo joe
mino zal doe morre.

Directeur. Bassia fom dorre
joe Aminba kom wan trom
morre fo potti bon moffe fo
joe zieza joe zel kiesi toe.

Aminba. Mastra mi no doe ogeri.

Directeur. Go we jussena
bassia kaba myki a go na
hosse.

Zwarte Officier. Mastra da
homan no kan wakke rasi
brokke kwetti.

Directeur. a Doe wan trom
morre mi za kiele da homan.
Buy mikki den potti taffelen
kalle bakker a bassia fo jam.

Hendrik joe wan di wan zopi
fossi.

Kato. Dankje Meester, het is
genoeg, myn Billen binnen al
aan stukkend, Genaade,
Genaade, ik zal beeter toe zien.

Directeur. Officier keer haar
reis om, op de andere Bil ook wat.

Kato. Meester Danke jou, ik zal
het niet weêr doen.

Directeur. Officier slaa deur,
Aminba kom nog reis om een
goed Woord voor je Zuster,
dan zel je ook wat krygen.

Aminba. Meester ik doe geen kwaad.

Directeur. Gaâ aanstonds heen,
Officier hou op, laatze na
Huis gaan.

Zwarte Officier. Meester dat
Vrouws-Perzoon kan niet
loopen, haar Billen binnen stukkend.

Directeur. Als zy het nog reis
doed zal ik haar Kapot maaken.
Jongen laat ze de Taafel dekken
en roep de Blanke Officier,
om te Spyzen.

Hendrik wil je eerst een Mondje
vol hebben.

Kato. Please, master, it's enough, my buttocks are in pieces. It's enough, master,
I'll take better care.

Manager. Turn her around, overseer. Give the other side something too.

Kato. Please, master, I won't do it again.

Manager. Keep flogging, overseer. You, Aminba, you come back one more time to
put in a good word for your sister and you'll get some too.

Aminba. I didn't do anything wrong, master.

Manager. Go away immediately. Stop it, overseer. Let her go home.

Black overseer. The woman can't walk, master. Her buttocks are completely
ruined.

Manager. If she does it one more time, I'm gonna kill the woman. Boy, let them
set the table. Call the white overseer for dinner. Hendrik, would you like a drink
first?

Blanke Officier. Of joe
plessi myn heer.

Directeur. Aurora gi wan zopi
morre.

Blanke Officier. a Bossi myn
heer.

[61] Directeur. Danki fo joe
mikki wi go ziddom gi watere
buy fo wassi han. Hendrik
na hoe zanti da zoepe smeri.

Blanke Officier. Myn heer mi
no smeri wan santi na da zoepe.

Directeur. Pikien morre mi
hiete den alle na hede lange
da biki pletti poele den
pikien pletti.

Jongen. Mastra wini no de na
battra.

Directeur. Hoe zomma haksi
wini, go jarri da metti
vossi poele wan battra riddi
wini potti na glasi.

Blanke Officier. Als u Beliefd
myn Heer.

Directeur. Aurora geef nog een
Mondje vol.

Blanke Officier. Je Gezondheid
myn Heer.

Directeur. Wel bekomt je, laten
wy gaan zitten, Jongen geef
Waater om de Handen te waszen. (*)
Hendrik waar ruikt de Soep na.

Blanke Officier. Myn Heer ik
ruik niemendal aan de Soep.

Directeur. Een beetje meer gooi
ik jouluy allemaal na je Kop
met die groote Schootel, neem
de Borden weg.

Jongen. Meester daar is geen
Wyn in de Fles.

Directeur. Wie vraagt om Wyn,
breng eerst het Vlees en kryg
dan een Fles Roode Wyn en
schenk reis in.

(*) Men gaat nooit aan de Maaltyd, voor dat men eerst de Handen wast.

White overseer. Yes, thank you, Sir.

Manager. Aurora, pour another drink.

White overseer. Cheers, Sir.

Manager. Thank you. Let's sit down. Give us water, boy, to wash our hands. (*)
Hendrik, what does the soup smell like?

White overseer. I don't smell anything special about the soup, Sir.

Manager. One more thing and I'll hit them all in the head with that big bowl. Take
away the plates.

Boy. There's no more wine in the bottle, master.

Manager. Who's asking for wine? Bring the meat first. Then get a bottle of red
wine and fill the glasses.

(*) They always wash their hands before starting their meal.

Blanke Officier. Myn heer abosi.

Directeur. Danki Hendrik.

Prinçes. Aurora, ô! goeije
gada hoe zan joe brocke of
mastra zabbi a za brocke joe
rasi al reddi.

Directeur. Hoe zanti fa dom
de na bakke buy.

Jongen. Mastra mi vredi fo
takki.

[62]Directeur. Takki jussena offe
no zo mi za kieli joe mi
zweri.

Jongen. Mastra Aurora de go
na koekeroe kaba voete missi
a brokke da pletti metti
fadam na dotti.

Directeur. Hoe zanti ono
memere na hede da homan dom
liki kauw mi za pau hem fo
bon.

Blanke Officier. U Gezondheid myn Heer.

Directeur. Ik Bedank u Hendrik.

Prinçes. Aurora, ô! goeije God, wat
breekje daar, als onze Meester dat
hoord zal hy jou Billen breeken
en ik geloof hy hoord het al.

Directeur. Jongen wat vald daar
agter.

Jongen. Meester ik vrees om het
te zeggen.

Directeur. Zeg aanstonds, of
anders zal ik jou den Hals
breeken, dat zweer ik u.

Jongen. Meester Aurora ging na
de Keuken (*) en haar Voet
struikelde, zoo liet zy het
Bord vallen, het Vlees viel
op de Grond in de vuiligheid.

Directeur. Wat denkt zy wel,
dat Vrouw-Mensch is zoo dom
in haar Hoofd als een Koe, ik
zal haar voor goed Betaalen.

(*) De Keuken staat altyd een goede Distantie van het Huis, zoo dat de Weg
zomtyds smeurig is.

White overseer. Cheers, Sir.

Manager. Thank you, Hendrik.

Prinçes. Aurora, oh! Good Lord, what did you break? If our master finds out about
it, he'll flog your buttocks to pieces.

Manager. What fell back there, boy?

Boy. I'm afraid to tell you, master.

Manager. Tell me at once or I swear I'll kill you.

Boy. Aurora went to the kitchen (*), master, but she took a wrong step with her
foot. She broke the plate and the meat fell on the ground.

Manager. What are you all thinking? That woman is as stupid as a cow. I'll pay
her back good.

(*) The kitchen is always at some distance from the house, so the route is
sometimes dirty.

Da tem mi jam kaba joe buy
go kalli bassia poele jam
jam.

Jongen. Mastra piepa de.

Directeur. Da tem Koridon kom
bakke joe moese takki a
loeke bon na glasi takki na
bassia a tey da Aurora fo gi
da homan wan spaansze bokke
lange ameryn tiki mi go slibi
da tem mi wekki bake mi za
takki hem sleffi.

[63]Jongen. Bassia mastra takki
joe moese ty Aurora en gi
hem wan spaansze bokke da
tem mastra wikki a za takke
joe sleffi.

Zwarte Officier. Da mastra no
lobi wan zanti likki
spaansze bokke a de trobbele mi.

Als ik Gespyst heb Jongen roep
dan de Officier en neem de
Borden weg.

Jongen. Meester daar is een Pyp.

Directeur. Als Koridon weërom
komt dan moet je hem zeggen
dat hy wel op de Zandlooper
past en zeg teegen de
Officier, dat hy Aurora vast
bind en dat hy haar een
Spaansze Bok geeft, (*) ik
gaâ wat Slaapen, als ik
opstaâ dan zal ik het hem
zelf zeggen.

Jongen. Officier, onze Meester
zeid dat je Aurora moet vast
binden en geeven haar een
Spaansze Bok, als hy Wakker
word, zal hy het u zelf zeggen.

Zwarte Officier. Die Meester
houd anders niet als van
slaan, hy plaagt my wat.

(*) Als men een Slaaf laat slaan, is de Manier dat men daar zelf by blyft.

When I've finished eating, boy, you go call the overseer and take away the food.
Boy. Here's your pipe, master.

Manager. When Koridon gets back, you must tell him to watch the hourglass
closely. Tell the overseer to tie Aurora and to give the woman a Spanish buck with
tamarind twigs. (*) I'm going to bed. When I wake up, I'll tell him myself.

Boy. Overseer, the master says you should tie up Aurora and give her a Spanish
buck. When he wakes up, he'll tell you himself.

Black overseer. The master doesn't like anything but a Spanish buck. He's giving
me a hard time.

(*) If one has a slave flogged, it's customary that one is present oneself.

Directeur. Buy hoe menni jen
jen fom.

Jongen. Vyfi uri mastra.

Directeur. Mi slibi zo lange
tem hoe py bassia.

Zwarte Officier. Mastra mi de.

Directeur. Joe gi Aurora
spaansze bokke kaba.

Zwarte Officier. Ai mastra.

Directeur. Da tem joe kom na
fili takki bakkeria bassia
kom na hosse jussena.

Blanke Officier. Myn heer hoe
zanti joe plessi.

Directeur. Joe go na da pisi
dissi den kalli *Lockebon*
en zotti den tikki so na zy
gran gottere en potti merki
fo ider man vyfi hondert voete

[64] no myki takkere.

Blanke Officier. a Bon myn heer.

Directeur. Jongen hoe laat is
het.

Jongen. Vyf Uuren Meester.

Directeur. Heb ik zoo lang
Geslaapen, roep de Officier.

Zwarte Officier. Meester hier ben ik.

Directeur. Heb je Aurora een
Spaansze Bok gegeven.

Zwarte Officier. Ja Meester.

Directeur. Als je in het Veld
komt, zeg dan dat de Blanke
Officier aanstonds t'Huis komt.

Blanke Officier. Myn Heer wat
is 'er van u Dienst.

Directeur. Gaâ reis na het Land
dat de Neezers *Lockebon*
noemen en steek de Stokken
reis aan de zy van de groote
Sloot en maak voor ieder Man
een Merk van vyf Hondert Voet (*)
om te Graaven, maak het voor al
ter deegen.

Blanke Officier. Heel goed myn Heer.

(*) Een goede Mans Merk is 400 Voeten.

Manager. What time is it, boy?

Boy. Five o'clock, master.

Manager. Did I sleep for so long? Where's the overseer?

Black overseer. Here I am, master.

Manager. Did you give Aurora a Spanish buck yet?

Black overseer. Yes, master.

Manager. When you get to the field, tell the white overseer to come home at once.

White overseer. What can I do for you, Sir?

Manager. You go to that piece of land they call *Lockebon* ('Look well') and put
those sticks at the side of the big trench. Make a mark of five hundred feet (*) for
every man. Don't do it poorly.

White overseer. Very well, Sir.

(*) The mark for a good man is four hundred feet.

Directeur. Joe buy go na
gron en takki na bassia
Filida kom na hosse fo trom
hosse homan na plessi fo
Aurora.

Jongen. a Bon mastra.
Bassia mastra takki Filida
moe kom na hosse fo trom
hosse homan na plessi
Aurora.

Zwarte Officier. Joe jerri
Filida.

Filida. Mi ogere gado hoe fa
ogeri fadom na mi hede tappe
da mastra a za wandi fo
slibi lange mi na netti kaba
a za fom mi alle de mi habi
man hoe fa mi za doe.

Zwarte Officier. Filida jerri
mi za takki hoe fa joe za
doe.

[65]Filida. Takki myki mi jerri.

Directeur. Jy Jongen gaâ reis
na de Grond en zeg teegen de
Officier, dat hy in plaats
van Aurora my stuurd Filida
om het Huis-Werk te doen.

Jongen. Heel goed Meester.
Officier onze Meester zeid dat
je Filida na Huis moet
zenden, in plaats van Aurora,
om het Huis Werk te doen.

Zwarte Officier. Hoor je het
wel Filida.

Filida. Ik, ô! groote God, wat
kwaad komt my over, de
Meester zel van Nagt by myn
willen Slaapen (*) en dan zal
ik alle Daagen slaagen
krygen, ik heb een Man, wat
zal ik doen.

Zwarte Officier. Filida
luister, ik zal je raad
geeven, hoe dat je zal doen.

Filida. Spreek op, laat ik hooren.

(*) Zy weet hoe die gevaaren is die zy moet afloszen.

Manager. You boy, go to the field and tell the overseer that Filida should come to the house to be a housemaid instead of Aurora.

Boy. Very well, master. Overseer, the master says Filida should come home to be a housemaid instead of Aurora.

Black overseer. Did you hear, Filida?

Filida. Oh my, God Almighty, what evil falls upon me. The master will want to sleep with me tonight (*) and he'll beat me up every day. I have a husband, what should I do?

Black overseer. Filida, listen, I'll tell you what to do.

Filida. Tell me, let me hear.

(*) She knows what happened to the one she is to replace.

Zwarte Officier. Da tem da mastra kiesi na hede fo slibi lange joe pieki bakke mi habi man offe mi man jerri a za kieli mi haffe lange fom fom.

Filida. Ky joe lauw da mastra a za harki zo zanti of mi takki da zanti a za kieli da man fo mi kaba a za slibi lange mi na tappe zensi a de na pranasi a habi morre likki drie ten tien homan kaba zo menni nuw winti na tappe.

Zwarte Officier. Hoe zan jo zel doe.

Filida. Gado zabi mi zal tysi hoe fa da zanti za wakke.

Filida. Mastra mi de da bassia takki mi za go na mastra fo locke koekeroe worke.

Directeur. Filida da bassia no takki retti na joe mi wandi joe za trom hosse homan na plessi Aurora.

Zwarte Officier. Als de Meester dat in zyn Hoofd krygt om by jou te Slaapen zegd dan dat je een Man hebt en als die dat hoorden zou hy jou half Dood slaan.

Filida. Ben je Gek zou die Meester daar na luisteren, als ik hem dat zei zou hy myn Man Dood slaan en Slaapen booven dien by myn: Zoo lang hy op de Plantagie geweest is, heeft hy al meer als Dertig Vrouwen gehad, buiten de Jonge Meiden.

Zwarte Officier. Wat zel je dan doen.

Filida. God weet het, ik zal het probeeren hoe 't zal gaan.

Filida. Meester hier ben ik, de Officier stuurd myn hier om het Keuken-Werk te doen.

Directeur. Filida de Officier heeft u niet wel beduid, ik wil dat je een Huis-Meid word, in plaats van Aurora.

Black overseer. When the master gets the idea of sleeping with you, tell him: 'I have a husband. If my husband hears about this, he will beat me till I'm half-dead'.

Filida. Are you crazy? Would the master listen to such a thing? If I'm going to tell him that, he'll kill my husband and still sleep with me. Since he's been at the plantation, he's had over thirty women and as many young girls on top of that.

Black overseer. What will you do?

Filida. God knows. I'll try and see how it goes.

Filida. Here I am master. The overseer said I should come to you to work in the kitchen.

Manager. Filida, the overseer didn't tell you the right thing. I want you to become a housemaid instead of Aurora.

[66]Filida. Mastra mino zabi da worke hoe zan mi za doe.

Directeur. Mi za zorre joe da worke anno ogeri homan de na hosse habbe alletem morre bon lieke fiele homan den kiesi zwiti jam jam kaba den de slibi lange mi da no bon zanti.

Filida. Mastra mi no lobbi zo mi habi man.

Directeur. Joe blake jurka joe takki no pikien morre mi hatti bron mi za gi joe lange joe man wan spaansze bokke jussena go na joe worke in na netti kom na mi of mi zweri mi brokke joe hede.

Jongen. Mastra den bassia de.

Directeur. Myki de kommija. Bassia hoe fa da merki joe potti na tikki joe lauww.

Filida. Meester dat Werk verstaan ik niet. (*)

Directeur. Ik zal je dat Werk wel wyzen, het is niet kwaad, de Meiden in het Huis hebben het altyd beeter als in de Grond, zy Eeten lekker Eeten en zy Slaapen by myn, is dat geen goeije Zaak.

Filida. Meester daar ben ik geen Liefhebster van, ik heb een Man.

Directeur. Jou Zwarte Duivel zeg je neen, maak niet dat ik kwaad word, of ik geef jou en je Man een Spaansze Bok, gaâ aanstonds na jou Werk en kom van Nagt by myn, of ik zweer je dat ik u de Kop zal breeken.

Jongen. Meester daar zyn de Officiers.

Directeur. Laatenze hier koomen. Officier hoe zet je dat Merk op dat Stokje, ben je Gek.

(*) De Meid is verleegeen om met Eeren daar af te koomen.

Filida. I don't know that work, master. How could I do it? (*)

Manager. I'll show you the work. It's not bad. The women in the house are always better off than the women in the field. They get nice food and they sleep with me. Isn't that good?

Filida. I don't like that, master, I have a husband.

Manager. You black devil, you say no? One more thing and I'll get mad and give you and your husband a Spanish buck. Go and get to work at once. Come to me tonight or I swear I'll break your head.

Boy. The overseers are here, master.

Manager. Let them come here. What mark are you putting on that stick? Are you crazy?

(*) The maid tries to get away with it in an honorable way.

[67] Zwarte Officier. No mastra a
de bon mastra no zabi tien a
vyfi negere go na hossi (*sic*).

Directeur. Hoe tem fo zan
hede.

Zwarte Officier. Mastra na
man mantim bekassi mastra
gi den merki toe moesi den
nieuwe negere no kan holle za.

Directeur. Hoe fa joe no
takki na mi jussena den go
we das notti mi za kissi
den bakke den lesse zomma.

Zwarte Officier. Mastra den
no lessi tre estrede mastra
gi den merki fo diki gottere
fo honderd voeten kaba den
dore da worke na bakke
dinatem na fo uri estrede
mastra potti morre na tape

Zwarte Officier. Neen Meester,
het is goed, weet je niet dat
'er 15 Neegers zyn weg geloopt.

Directeur. Wanneer en om wat
oorzaak.

Zwarte Officier. Meester van
deze Morgen, om dat je de
Neegers te veel Hoop-Werk
gegeven heeft, dat kennen de
nieuwe Neegers niet uithouden. (*)

Directeur. En waarom heb je me
dat aanstonds niet gezegd,
maar dat is niemendal, ik zel
die Luije Neegers wel weêrom
krygen.

Zwarte Officier. Meester zy zyn
niet Luy: Eergisteren heb je
haar Hoop-Werk gegeven, om
te Graaven 400 Voeten en dat
hebbenze gedaan gekreegen in
de Agter-Middag om 4 Uuren en
Gisteren heb je haar nog meêr gegeven.

(*) Een nieuwe Neeger heeft geen handeling van het Werk, zoo als een oude of
bedreeven Slaaf.

Black overseer. No master, it's correct. Don't you know that fifteen slaves ran
away?

Manager. When? Why?

Black overseer. This morning, master. Because the mark you give them is too high.
The new slaves can't do that. (*)

Manager. Why didn't you tell me right away they ran away? Never mind, I'll get
them back, those lazy people.

Black overseer. They're not lazy, master. The day before yesterday, the mark you
gave them was to dig four hundred feet of trenches and they finished their job at
four in the afternoon. Yesterday you put something on top of that

(*) A new slave can't work the same way as an old or experienced slave does.

den dore aieyn tiede mastra
potti morre passa merki den
no kan holli den tikki passi
den go we da zo myki.

[68]Directeur. Da tem da piesi
kaba goy na da tra wan en
mekki a doore hessi.

Joe buy gi den bassia wan zopi.
Zwarte Officier. Tanki fo joe mastra.

Directeur. Temare ajeyn na
bon tem en den zomma disi
brokke da koffi na zabatim
den no moese myki zoo menni
balibali lange da zinge of no
zo mi za trom troke man fo
dem takki gi dem.

Buy gi wan battra witti wini
kalli Filida wan trom myki
a kom na mi jussena.

en zy hebben het tog
afgemaakt en van deeze Dag
heb je ze over de Maat
gegeeven, dat zyn de reeden
dat zy het niet hebben kunnen
doen, daarom zyn ze weg geloopen.

Directeur. Als dat Stuk gedaan
is daar je aan doende bint
gaâ dan aan dat andere Stuk
en maak dat je daar gaauw
door komt.

Jongen geeft de Officier een Zoopje.

Zwarte Officier. Ik Bedankje Meester.

Directeur. Morgen by tyds aan
het Werk en die daar 's
Avonds de Koffi uit de Schil
doen die moeten zoo veel
geraas niet maaken, met haar
Zingen, (*) of anders zal ik
reis Voor-Zanger weezen, zeg
dat haar reis.

Jongen geef reis een Fles Witte
Wyn en roep met een Filida,
zeg dat zy immediaat by myn komt.

(*) De Vrolykheid van de Slaaven moet in haar Werk nooit belet worden, anders
word de Geest daar uit geblust.

and they finished it again. Today you put even more on top of that, past the mark
they can do. That's why they ran away.

Manager. When that piece is finished, go to the other piece and have it finished
quickly. You boy, give the overseer a drink.

Black overseer. Thank you, master.

Manager. Back to work early in the morning. Those who peel coffee tonight should
not make such a racket with their singing (*) or else I shall be their *troki man*.¹³
Tell them that. Boy, give me a bottle of white wine. Call Filida. Let her come to
me right now.

(*) One should never keep the slaves from having fun when they're working or
else their spirit is killed.

Filida. Mastra mi de hoe zan
mastra plessi.

Directeur. Filida joe moe kom
na mi kamere da tem mi go
slibi.

[69] Filida. Ke mastra mi no kan
doe zoo zanti offe mi man
jerri datti da wan
krommatie negere a za kiele
hem zlifi da morre ogeri.

Directeur. Hoe fassi joe man
da granman vo joe offe joe
man op wan moffe mi za pay
hem lange wippi joe fielida
doe zoo likki mi takki of no
zo ogeri za fadom na joe hede
tappe goe we.

Jongen. Mastra wini de.

Directeur. Joe buy go kali da
jarri man wan trom.

Thuin-Man. Mastra mi de hoe
zan joe plessi.

Filida. Meester hier ben ik,
wat Beliefd uw.

Directeur. Filida jy moet in
myn Kaamer koomen als ik gaâ
Slaapen.

Filida. Heer Meester zulks kan
ik niet doen, want als myn
Man dat hoorden, dat is een
Kormantynsze Neeger, (*) hy
zou zig zelf aan kant maaken, wat
kwam my over.

Directeur. Wel hoe! is je Man
Koning over jou, als hy maar
een Mond open doet zal ik het
hem met de Zweep verleeren en
daarom doe zoo als ik u zeg,
of anders zal het kwaad op u
Kop uitvallen, gaâ heen.

Jongen. Meester daar is de Wyn.

Directeur. Jongen roep de
Thuin-Man.

Thuin-Man. Meester hier ben ik,
wat Beliefd u.

(*) Een Kormantynsze Neeger, is een Slaaf die zig Dood zou Werken Dag en
Nacht, zoo hy onschuldig geslaagen word Verhangt hy zig zelf.

Filida. Here I am, master. What can I do for you?

Manager. Filida, you must come to my room when I go to bed.

Filida. Oh master, I can't do something like that. If my husband hears about it
- he's a Cormantin slave (*) - , he'll kill himself. That's very bad.

Manager. How's that! Is your husband king over you? If your husband says a
word, I'll pay him with the whip. You Filida, do as I say or else you'll fare badly.
Go away.

Boy. Here's the wine, master.

Manager. You boy, go call the gardener.

Gardener. Here I am, master. What can I do for you?

(*) A Cormantin negro is a slave who works himself to death, day and night. If he
is flogged while he's innocent, he hangs himself.

Directeur. De jarri man tikki
da zieli potti ta marre na
jarri myki a kommotte bon
joe lydom hele de fo slibi
na da jarri.
Joe buy gi wini takki homan
potti tafele.

Jongen. Mastra den potti kaba.

[70]Directeur. Go kalli bakker
bassia en gi watre fo wassi
han.

Jongen. Mastra da bassia anno
de na da brokke hosse.

Directeur. Hoe py a de go
locke na kamere fo hem.

Jongen. Mastra Hendrik kom fo
jam mastra ziddom na tafele
a tan locke joe.

Blanke Officier. Odi bon
zabatim myn heer jam bon.

Directeur. Hendrik hoe ply
joe de da buy moese wakke
na joe bake liki joe da
gran zomma.

Directeur. Daar Thuin-Man heb
je Zaad, Plant dat Morgen in
de Thuin en maak dat het wel
uit de Grond schiet, jy doet
de hielen Dag niet als Slaapen.
Jongen geef een Glas Wyn en zeg
teegen de Meiden dat ze de
Tafel dekken.

Jongen. Meester de Tafel is
bereid om te Eeten.

Directeur. Gaâ en roep de
Blanke Officier en geef
Waater dat ik myn Handen wasch.

Jongen. Meester de Officier is
niet in het Breek-Huis.

Directeur. Waar is hy dan, zie
of hy in zyn Kamer is.

Jongen. Meester Hendrik, de
Meester wagt u met Eeten, hy
zit reeds aan Tafel.

Blanke Officier. Goede Avond
myn Heer, Smaakelyk Eeten.

Directeur. Hendrik waar bin je,
die Jongen moet u agter aan
loopen of je een groot Heer
bint.

Manager. Here, gardener, take this seed, plant it in the garden tomorrow, and make it sprout well. You're just lying in the garden, sleeping all day. You boy, give me some wine. Tell the maids to set the table.

Boy. The table is set, master.

Manager. Go call the white overseer and give me water to wash my hands.

Boy. The overseer is not in the 'break house'¹⁴, master.

Manager. Where is he? Go look in his room.

Boy. Master Hendrik, come for dinner. The master's at the table waiting for you.

White overseer. Good evening, Sir. Enjoy your meal.

Manager. Where were you, Hendrik? The boy must go after you as if you were an important gentleman.

Blanke Officier. Myn heer mi
ben de na mi kamere fo locke
wan pikien zanti fo mi.

Directeur. Hoe fa joe no
locke morre betere na negere
joe worke de na brokke hosse
joe go ziddom na joe kamere
retti liki joe da gran
mastra sleffi.

[71] Blanke Officier. Myn heer mi
ben de hele de na de negere
bakke tiede ary fadom trange
disi mi de na gron
mino kan kiepere mi
poeli da klossi na mi schien
mi weri dry klossi da alle
mi doe.

Directeur. Hendrik hoe fa joe
no doe datti da tem joe go
slibi zo lange den negere de
worke mi wandi joe za potti
hay joe jerri.
Buy gi wini.

Blanke Officier. Myn Heer ik
was in myn Kamer om wat te
krygen.

Directeur. En waarom kyk je
niet beeter na de Neegers,
jou Werk is in het Breek-Huis
en je gaat in je Kamer zitten
of je de Eigenaar zelf bint.

Blanke Officier. Myn Heer ik
ben de heelen Dag agter de
Neegers geweest en 't heeft
zwaar Gereegend, ik kon
nergens schuilen, zoo dat ik
myn heb moeten Verschoonen,
dat is al wat ik gedaan heb.

Directeur. Hendrik waarom doeje
dat niet als je gaat Slaapen, (*)
zoo lang als de Neegers
Werken, wil ik hebben dat jy
daar na kyken zult, hoor je dat.
Jongen geef een Glas Wyn.

(*) Om te maaken dat zoo een Man moet Ziek worden, daar hy geen Droog Goed
mag aan doen, voor en al eer hy na Bed gaat, is gevaarlyk in dat Land.

White overseer. I was in my room, Sir, looking for something.

Manager. Why don't you look after the slaves better? Your work is in the 'break
house' and you go sit in your room as if you were the owner himself.

White overseer. I was with the slaves all day, Sir. Today there was a heavy rain,
when I was in the field and I couldn't find shelter anywhere. I took off my clothes
and put on dry ones. That's all I did.

Manager. Why don't you do that when you go to bed, Hendrik? (*) As long as the
slaves are working I want you to keep an eye on them, do you hear? Give us some
wine, boy.

(*) Causing a man to get ill like that, by not letting him put on dry clothes until he
goes to bed, is dangerous in this country.

Blanke Officier. a Bossi myn heer.

Directeur. Danki fo joe.

Jongen. Mastra hontje man de.

Directeur. Wel Quassi, hoe
ply joe de hele de hoe zan
joe 't jarri.

Quassi. Mastra mi no jarri
wan zanti mi wakke na bossi
hele de tee tee goe na
zuzitey bossi kaba mi no zi
wan metti mi ben de na
wandija (*sic*) bakke mi no ben kan
kissi a kommotte na mi hay.

[72]Directeur. Ta marre joe kan
locke bon joe kiesi wan bon
metti joe moesi kom na hosse
befou dinatim mi kiesi foele
bakker a potti hay bon mi
takke joe.
Buy gi wini Filida lange
Aminba poele taffe.

Blanke Officier. U Gezondheid myn Heer.

Directeur. Ik Bedank je.

Jongen. Meester daar is de Jaager.

Directeur. Wel Quassi, waar
heb je de heelen Dag geweest,
wat heb je gebrogt.

Quassi. Meester ik breng
niemendal, ik heb de heelen
Dag in het Bos geweest, zoo
var tot aan het Zuisteis Bos
en ik heb niets gezien als
een Harten-Beest, maar hy is
myn weêr uit het Oog geraakt,
ik kon hem niet krygen.

Directeur. Morgen kan je
oppaszen dat je een goed Wild
krygt (*) en komt voor de
Middag t'Huis, ik kryg een
groot Bezoek, kyk wel toe, ik
waarschouwje.
Jongen schenk nog reis in en jy
Filida en Aminba berg het
Eeten van Tafel.

(*) Net of de Jaager het Wild aan een Touw had.

White overseer. Cheers, Sir.

Manager. Thank you.

Boy. The hunter's here, Sir.

Manager. Well, Quassi, where've you been all day? What did you bring?

Quassi. I didn't bring anything, master. I've been walking through the bush all day, as far as the Society's¹⁵ bush, but I didn't see any game. I was after a deer, but I couldn't get it, because I lost sight of it.

Manager. Make sure you get some good game tomorrow. (*) You must get home before dinner: I'll have many guests. Use your eyes well, I'm telling you. Give us some wine, boy. Filida and Aminba, clean the table.

(*) As if the hunter has his game on a rope.

Blanke Officier. Koe netti
myn heer slibi bon.

Directeur. Joe toe Hendrik.
Buy gi piepa Aminba gi wan
glasi wini morre.

Jongen. Mastra piepa de
grantanki mi go na koekeroe
fo jam.

Directeur. Go joe kom hessi
bakke.

Directeur. Joe buy kili
kandele mi go slibi tamare
zon kommote joe wikki mi.

Jongen. a Bon mastra.

Filida. Pikien buy mastra
slibi (*sic*) alretti.

Jongen. Ai grande we a go na
kamere.

[73]Directeur. Hoe zomma de na mi
hankmake.

Filida. Da mi Filida mi kom
na mastra.

Blanke Officier. Genagt myn
Heer, Slaap wel.

Directeur. Jou ook zoo Hendrik.
Jongen geef myn Pyp en Aminba
schenk jy nog reis in.

Jongen. Meester daar is u Pyp,
ik zal als het u liefd na
de Keuken gaan om te Eeten.

Directeur. Gaâ en komt
aanstonds weêrom.

Directeur. Jongen Snuit de
Kaars uit, ik gaâ Slaapen,
als de Zon opkomt dan moet je
myn roepen.

Jongen. Heel goed Meester.

Filida. Klynen Jongen Slaapt
onze Meester al.

Jongen. Ja hy is al lang na zyn
Kamer gegaan.

Directeur. Wie is daar aan myn
Kooi.

Filida. Ik Filida kom by je
Meester. (*)

(*) De Meid komt door Vrees of Dwingelandy by hem.

White overseer. Goodnight Sir. Sleep well.

Manager. Same to you, Hendrik. Give me my pipe, boy. Aminba, pour me another glass of wine.

Boy. Here's your pipe, master. Can I please go to the kitchen to have dinner?

Manager. Go and come back quickly.

Manager. Snuff the candle, you boy, I'm going to bed. Wake me up tomorrow at daybreak.

Boy. Very well, master.

Filida. Little boy, is the master asleep already?

Boy. Yes, he went to his room a long time ago.

Manager. Who's there near my hammock?

Filida. It's me, Filida. I've come to you, master. (*)

(*) The maid's coming to him out of fear or tyranny.

Directeur. a Bon go lydom na
pappaja tappe.

Lukresia. Zon komotte buy hoe
fa joe no kalli mastra.

Jongen. Mastra zon kommotte.

Directeur. a Bon buy.

Jongen. Watere de mastra.

Directeur. Hoe fa den homan
no potti melki na koffi.

Aminba. Mastra melki de mi
vergiti.

Directeur. Wan trom morre.

Blanke Officier. Bon mamantim
myn heer mi zi na fili wan
negere no de na hem worke.

Directeur. Hoe zomma datti.

[74] Blanke Officier. Da da
kromanti neger.

Directeur. Go locke na hem
hosse jarri hem kom.

Directeur. Dat is goed, gaâ
hier maar op die Mat leggen.

Lukresia. De Zon komt op,
Jongen waarom roep je de
Meester niet.

Jongen. De Zon komt op Meester.

Directeur. Heel goed Jongen.

Jongen. Meester daar is Waater
om u Aangezigt te waszen.

Directeur. Waarom hebben de
Meiden geen Melk by de Koffi
gezet.

Aminba. Meester daar is de
Melk, ik had het vergeeten.

Directeur. Laat het nog reis gebeuren.

Blanke Officier. Goede Morgen
myn Heer, ik heb in het
tellen gezien dat daar een
Neeger mankeerd die niet op
zyn Werk is.

Directeur. Wat is het voor een.

Blanke Officier. Het is die
Kormantynsze Neeger.

Directeur. Gaâ en kyk reis in
in zyn Huis en breng hem hier.

Manager. Very well, lie down on the mat.

Lukresia. The sun is rising. Why don't you call the master, boy?

Boy. The sun is rising, master.

Manager. Very well, boy.

Boy. Here's water, master.

Manager. Why didn't the maids bring some milk with my coffee?

Aminba. Here's your milk, master, I forgot.

Manager. Don't let it happen again.

White overseer. Good morning, Sir. I saw in the field that one slave is not at his
job.

Manager. Who's that?

White overseer. It's the Cormantin slave.

Manager. Go look in his house and bring him here.

Blanke Officier. Myn heer a
de a takki hem no wandi
worke morre.

Directeur. Hoe fassi joe no
wandi worke morre fo zan hede.

Diki. Mastra koorsze de hele
netti na mi ti nou.

Directeur. Offe joe habe
koorsze hoe fa joe no kom na
mi mi za zorre joe da
koorsze Hendrik ty da
negere na koffi loos en gi
hem wan hondert wipi bone wan.

Diki. Tanki mastra mi goede
mastra ogroe gada mi za go
dide da mastra tikki mi wyfi
na nitti lange trange hay.

[75]Fortuin. Ogro gado kabba
mastra Hendrik da negere a
go didde.

Blanke Officier. Myn Heer daar
is hy, hy zaid dat hy niet
meer Werken wil.

Directeur. Om wat reeden wil je
niet Werken.

Diki. Meester ik heb de heelen
Nagt de Koorts gehad tot nou
toe. (*)

Directeur. Als je de Koorts
hebt gehad waarom kom je dan
niet by myn, ik zal je wyzen
wat de Koorts is, Hendrik
bind die Neeger daar met een
Touw aan de Balk in de Koffi-
Loots en geef hem reis Honderd
Zweep-Slaagen.

Diki. Dankje Meester, goeije
Meester ik zal Sterven, ô!
God de Directeur het myn
Vrouw met geweld in zyn Magt
gekreegen en met geweld heeft
hy by haar Geslaapen.

Fortuin. ô! God hou op
Meester Hendrik, de Neeger
Sterft.

(*) Hy geeft voor dat hy de Koorts heeft, egter is het om dat de Directeur zyn
Vrouw Verkragt heeft.

White overseer. Here he is, Sir. He says he doesn't want to work anymore.

Manager. How is it you don't want to work anymore? Why?

Diki. I've had a fever all night until now, master. (*)

Manager. If you have a fever, why didn't you come to me? I'll show you the fever.
Hendrik, tie the negro up in the coffee barn and give him one hundred lashes, good
ones.

Diki. Have mercy, master, my good master. God Almighty, I'm going to die.
Tonight the master raped my wife.

Fortuin. God almighty, stop it, master Hendrik. The slave will die.

(*) He pretends to have a fever, but the real reason is the manager raped his wife.

Blanke Officier. Hoe fa a didde.

Fortuin. Joe no zie a de
domele hem tonge na ini
nekki locke a lassi al reddi.

Blanke Officier. Hoe zan mi
za doe da direkteure fo one
hem wandi mi fom da negere
zo menni.

Fortuin. Go mastra Hendrik
takki gi hem.

Blanke Officier. Myn heer wan
ogeri fadom.

Directeur. Hoe ogeri dattl (*sic*)
takki.

Blanke Officier. Myn heer da
negeri diesi joe ben takki
mi moe gi hem hondere wipi
a de kry na ini da fom fom

Blanke Officier. Hoe Sterft hy!

Fortuin. Zie je niet dat hy zyn
Tong dubbeld in zyn Keel
slaat, (*) hy is reeds al Dood.

Blanke Officier. Wat zal ik
doen, de Directeur van jou
luy wil hebben dat ik hem zoo
veel slaagen geef. (+)

Fortuin. Gaâ heen Meester
Hendrik en zegt het hem.

Blanke Officier. Myn Heer daar
is wat kwaad voorgevallen.

Directeur. Wat voor kwaad is
'er voorgevallen.

Blanke Officier. Myn Heer ik
heb volgens u order die
Neeger Honderd Zweep-Slaagen
willen geeven en onder het
slaan begon hy te Schreijen,

(*) Als een Neeger het Leeven moê is, dan slaat hy zyn Tong in zyn Keel en Verstikt zig zelf onder het slaan.

(+) De Blanke Officier geeft te kennen dat hy zoo Wreed niet is, maar hy moet de orders volgen, tot zyn Leedweezen.

White overseer. Why would he die?

Fortuin. Don't you see he's folding up his tongue in his throat? (*) Look, he's dead already.

White overseer. What can I do? That manager of yours wants me to give the slave that many lashes. (+)

Fortuin. Go tell him, master Hendrik.

White overseer. There's been an accident, Sir.

Manager. What accident? Tell me.

White overseer. Sir, the slave that you told me to give one hundred lashes, he cried while he was being flogged,

(*) If a slave doesn't want to live anymore, he folds his tongue up in his throat and suffocates while being flogged.

(+) The white overseer indicates he's not that cruel, but he has to follow orders, much to his regret.

[76] myn heer tikki hem wyfi
 lange trange hant zanti
 morre hem a domele tonge na
 ini nekki a didde befou mi zabi.

Directeur. Das notti takki
 na hasi man a moese tikki
 wan hasi en ty da negere na
 foete myki a diki wan holle
 troy da dubeli na in da zo
 mi za beri dem di zomma
 kili den sleffi.

Blanke Officier. a Bon myn
 heer.

Directeur. Joe buy hoe zomma
 kry de na bakke.

Jongen. Mastra da Filida a
 kry hem man lassi.

Directeur. Kalli Filida.

Filida. Mastra mi de.

Directeur. Hoe fa joe de kry zoo.

Filida. Ke mastra hoe fa joe
 kan haksi zo zanti joe kili

dat gy met geweld zyn Wyf
 ontnoomen had en
 uit Disperatie sloeg hy zyn
 Tong dubbeld in zyn Keel en
 bleef Dood aan het Touw, eêr
 ik het zag.

Directeur. Dat is niemendal,
 zeg aan de Paarden-Knecht dat
 hy een Paard neemt en bind
 een Touw aan zyn Poot en
 sleept hem zoo na het Graf en
 gooid den Duivel daar in, zoo
 zal ik ze Begraaven laten
 die haar zelf Kapot maaken.

Blanke Officier. Heel goed myn
 Heer.

Directeur. Jongen wie Huild
 daar agter zoo.

Jongen. Meester het is Filida
 over de Dood van haar Man.

Directeur. Roep Filida reis.

Filida. Meester hier ben ik.

Directeur. Waarom Schry je zoo.

Filida. Heer Meester hoe kan je
 myn zulks vraagen, jy laat

saying you raped his wife. That was too much for him. He folded up his tongue in his throat, and he was dead before I knew it.

Manager. Never mind. Tell the groom to take a horse and tie the slave to one of its legs. Make him dig a hole and throw the devil in it. That's how I'll bury people who kill themselves.

White overseer. Very well, Sir.

Manager. You boy, who's crying there in the back?

Boy. It's Filida, master. She's crying over her husband's death.

Manager. Call Filida.

Filida. Here I am, master.

Manager. Why are you crying like that?

Filida. How can you ask such a thing, master? You killed

[77]

mi man kaba joe myki den
beri hem lange hassi likki
wan zomma disi doe gran
ogeri zomma no mag jarri hem
da ogeri kwitti na mi hay.

Directeur. Ogeri na joe hay
ope wan moffe morre mi za
pay joe retti likki joe man
dissi dedde joe jerri.

Filida. Mastra mino kan
tappe mi moffe joe doe mi
ogeri te moesi joe kili mi
man fo da hedi mi trom zoeta
fo joe da zo mi zal takki.

Directeur. Joe buy kalli
bassia mikki a kom jussena
poele voete.

Zwarte Officier. Mastra kalle mi.

Directeur. Bassia go locke
Filida a gimi trange moffe
jussena jarri da homan a
moese habi paman.

myn Man Dood slaan en laat
hem Begraaven als een
Misdaadiger die op een Hord
gesleept word, mogt hy niet door
Menschen Begraaven worden, kan ik
zulks met goeije Oogen aanzien. (*)

Directeur. Praat jy nog dat jy
dat met geen goeije Oogen kan
aanzien! Doe jou Mond nog
reis oopen, zoo zal ik jou
net zoo Betaalen als jou Man
die Dood is, hoor je dat.

Filida. Meester ik kan niet
zwygen, jy hebt myn te veel
kwaad gedaan, myn Man Dood
geslaagen, enkel uit oorzaak
om myn tot u Hoer te houwen,
dat zal ik zeggen.

Directeur. Jongen loop zoo hard
als je kan en roep de
Officier, aanstonds moet hy koomen.

Zwarte Officier. Meester roep je myn.

Directeur. Haal my immediaat
Filida, ik zal haar Betaald
zetten, dat zy myn kwaad
bescheid geeft.

(*) De Meid raakt hem aan zyn Consentie, om dat zy hem de Waarheid zeid.

my husband and you had him buried with the help of a horse, as if he were a big criminal. People were not allowed to carry him. It's a terrible sight. (*)

Manager. A terrible sight! Open your mouth once again and I'll pay you just like I did your husband, who's dead, do you hear?

Filida. I can't keep my mouth shut, master. You've done me too much harm. You killed my husband so I could be your whore. That's what I'll tell you.

Manager. You boy, call the overseer to come at once. Be quick.

Black overseer. Did you call me, master?

Manager. Go look for Filida, overseer. She talked back to me just now. Bring the woman. I'll get her.

(*) The maid touches his conscience, because she's telling him the truth.

Zwarte Officier. Mastra mi
locke alle plessi mino kan
finde da homan mi miti wan
[78] bny (*sic*) de na passi da buy takke
hem zi Filida ron
go na bossi a takki kro buy
na hem mi locke na da bossi
mi no zi foete fo hem.

Directeur. a Bon bassia joe
myki mi voele takki morre
betere joe no wan jarri da
homan.

Zwarte Officier. Mastra mi
zweri gado mino zi hem.

Directeur. Go na fili mikki
den dore da pisi hessi.

Jongen. Mastra wan bote dore
foele bakkeri de na inni.

Zwarte Officier. Meester ik heb
overal gekeeken en ik kan
haar niet vinden, (*) maar ik
ben een Jongen teegen gekoomen,
die had haar gezien, die zei myn
dat ze hem Genagt zei en in
het Bos liep, zoo hard als ze
kon, ik heb wel over-al in het
Bos gekeeken of ik ook Voetstappen
zag maar ik zag niemendal.

Directeur. Heel wel, jy
Bedriegt myn, zeg liever dat
je haar niet brengen wil.

Zwarte Officier. Meester ik
zweer u by God, dat ik haar
niet gezien heb.

Directeur. Gaâ na het Veld en
maak datze dat stuk Land
gaauw gedaan krygen.

Jongen. Meester daar komt een
Boot aan de Land-Plaats, daar
binnen veel Blanken in.

(*) De Zwarte Officier wil haar niet krygen, om de Onregtveerdigheid.

Black overseer. I've been looking everywhere, master, but I couldn't find the woman. (*) I ran into a boy on the path and the boy told me he saw Filida run away to the bush. She said farewell to him. I've been looking in the bush, but I didn't see her footprints.

Manager. Very well, overseer, you're trying to fool me. You better say you don't want to bring the maid back.

Black overseer. I swear to God, master, I didn't see her.

Manager. Go to the field and have them finish that piece of land quickly.

Boy. A boat has arrived, master. There are many whites on board.

(*) The black overseer doesn't want to catch her, because of the injustice.

Directeur. Buy kalli den
homan myki den potti stoele
na gaderi.
Odi odi here hoe fa onno tan
hoe fa myn heer Baboen tan.

[79]Baboen. Wi alle de bon hoe
fa joe tan.

Directeur. Mi de zo zo go
ziddom heere.

Buy gi pipa lange tabaka.

Tepper. Hoe fa zanti de
wakke na pranasie.

Directeur. Da pranasie de bon
kwetti maar de negere ogeri
te moesi morre liki toe ten
tien go we na bossi zom kili
den sleffi de dago no wan
doe bon befon (*sic*) mi kili wan
vyfi ten tien marre dan den
zal tan tirri.

Tepper. Mino jerri zo wan
zanti nimmere den ben takki
mi de negere fo dis
pranasie da bon zomma

Directeur. Jongen roep de
Meiden en zeg haar dat ze
Stoelen in de Galdery zetten.
Goeden Dag, Heeren al te
zaamen, hoe vaard myn Heer
Baboen al.

Baboen. Wy zyn alle Gezond, hoe
staat het met u Gezondheid al.

Directeur. Dat is zoo wat; gaâ
zitten Heeren.

Jongen geef Pypen en Tabak.

Tepper. Hoe gaat het al op de
Plantagie.

Directeur. Met de Plantagie
heel wel, maar kwaaije
Duivels van Neegers, meer als
twintig zyn 'er na 't Bos
gelopen en een party maaken
zig zelf Kapot, die Honden
zellen geen goed doen voor
dat ik 'er nog een vyftig de
Hals breek.

Tepper. Dat heb ik nooit
gehoord, daar is myn altyd
gezeid dat de Neegers van
deze Plantagie goede Neegers

Manager. Call the maids, boy, and tell them to put chairs in the gallery. Good day, good day, gentlemen. How are you? How's Mr. Baboen?

Baboen. We're all fine. How are you?

Manager. Not too bad. Sit down, gentlemen. Boy, bring pipes and tobacco.

Tepper. How is everything going at the plantation?

Manager. The plantation's alright, but the slaves are very bad. More than twenty of them ran off to the bush. Some killed themselves. Those dogs won't do any good until I kill another fifty of them. Then they'll keep quiet.

Tepper. I never heard anything like that. I was told the slaves on this plantation are good people,

maar pranasie alle tem takkere
bekassi da dirkture anno
zabi worke mi takki joe
retti zo fa mi ben jerri.

Directeur. Da bikki ley, buy
gi wini mikki wino takki
morre fo worke van

[80] pranasie miki wi jam foele
zwlti (*sic*) wini no moes vergiti
toe.

Baboen. Zoo fa joe wandi miki
wi drinki wan trom a bosse
here.

Directeur. Joe dago hoe fa
joe no potti fole potti wan
trom morre.
a Bossi heere, hoezé, hoezé.

Lukresia. Mastra hoe jam jam
mi za myki morre da jam jam
no za zari.

Directeur. Hoe ply da hondi man.

zyn, (*) maar dat de
Plantagie 'er slegt uit ziet,
om dat de Directeur hem zyn
Werk niet en verstaat, ik zeg
net zoo als ik het gehoord heb.

Directeur. Dat is een groote
Leugen: Jongen geef Wyn, laat
ons van het
Plantagie-Werk maar niet
Reedeneeren, maar laat ons
Lekker Eeten en Drinken, laat
ons dat niet vergeeten.

Baboen. Zoo als het u beliefd,
laat ons eens Drinken, u
Gezondheid Heeren.

Directeur. Jou Hond waarom
schenk jy de Glaazen niet
vol, schenk nog reis in.
U Gezondheid Heeren, Hoezé,
Hoezé.

Lukresia. Meester wat voor Eeten
zal ik meer klaar maaken,
daar zal niet genoeg weezen.

Directeur. Waar is de Jaager.

(*) De Heer *Tepper* zeid hem regt de Waarheid en veinst daar niet om.

but the plantation is in bad shape all the time because the manager doesn't know his trade. (*) I'm telling you just like I heard it.

Manager. That's a big lie. Boy, give us some wine. Let's not talk about plantation affairs anymore. Let's enjoy plenty of sweet wine. Let's not forget that.

Baboen. As you wish. Let's have a drink. Cheers, gentlemen.

Manager. You dog, why don't you pour to the brim? Pour again. Cheers gentlemen, cheerio, cheerio.

Lukresia. What additional food shall I prepare for dinner, master? There won't be enough.

Manager. Where's the hunter?

(*) Mr. *Tepper* is just telling him the truth without further ado.

Lukresia. Mastra a de na bakke.

Directeur. Kal hem.

Jaager. Mastra mi no zoete
wan zanti bekassi da ry tem.

[81] Directeur. Joe blake jurke
estre de joe no zoete wan
zanti toe offe mi doe
retti mi zote joe na hede
lange da gon.

Quassi. Mastra mino jerri zo
wan zanti wan trom.

Directeur. Joe gimi zoo wan
moffe na fessi fo alle den
bakkera deja blakke jurika.

Baboen. ô! Goede gado joe
zoete da negere retti na ini
hede a didde kwiti mi wensi
no wan zomma fo wi ben de.

Lukresia. Meester hy is hier agter.

Directeur. Roep hem.

Jaager. Meester ik heb niets
Geschooten, de oorzaak daar
van is, om dat het Reegen-Tyd is. (*)

Directeur. Jou Zwarte Duivel, Gisteren
heb je niets Geschooten en van Daag
weer niemendal: Als ik regt aan
jou deed moest ik u met de
Snaphaan voor de Kop schieten.

Quassi. Meester zulks heb ik
nooit gehoord.

Directeur. Durf je myn zulk
bescheid geeven in prentie
van al de Blanken. Hou daar,
jou Zwarte Duivel.

Baboen. ô! Goede God, Schietje
de Neeger regt in zyn Hoofd;
ik wenschten wel dat geen van
ons alle hier teegenwoordig
was: Hy is mors Dood.

(*) In de Reegen-Tyd staat 'er 3, 4 à 5 Voet Waater in het Bos en dan heeft het Wild zyn Verblyf op hoogen Heuvels, zoo dat het een Geluk is, dat men wat Schiet.

Lukresia. He's in the back, master.

Manager. Call him.

Hunter. I didn't shoot anything, master, because it's the rainy season. (*)

Manager. You black devil, you didn't shoot anything yesterday either. If I'd do right to you, I'd shoot you in the head with the gun.

Quassi. I never heard something like that, master.

Manager. You talk back to me like that, in front of all these whites? This one's for you, black devil!

Baboen. Oh, good Lord, you shot the slave right in his head! He's stone-dead. I wish none of us were here.

(*) In the rainy season the water in the bush is three, four or five feet high, and the game stays on the high hills; it's sheer luck when one shoots something.

Directeur. Joe lauw onno za
tori mi miki wi drinki wan
trom.

Baboen. Wi no za tore joe de
negere fo pranasi den zel
takki na da gran mastra dat
wi alle de da tem joe zote
da negerididde da zanti no
zal wakke bon.

[82]Directeur. Den takki offe den
no takki den moe ly.

Tepper. Wi alle wensi beste
fo da zanti mi fredid den
negere za potti heden te
gedere fo doe wan biekie
ogeri.

Directeur. No fredid den zabe
mi no wan habbi hattid fo
open wan moffe.

Jongen. Mastra wan kauw
lassi.

Directeur. Ben je Gek, geen een
van de Heeren zal my immers
verklikken, laat ons maar
reis Drinken.

Baboen. Wy zellen jou niet
verklikken, maar de Neegers
van de Plantagie zellen het
aan de Eigenaars zeggen, dat
wy daar altermaal
teegenwoordig waaren, toen jy
hem Dood Schoot; Die Zaak zal
niet wel afloopen.

Directeur. Hoor, als zy het
zeggen, zoo moeten zy het
Liegen. (*)

Tepper. Wy willen het best daar
van hoopen, maar ik vrees dat
zy de Koppen by malkaâr
zullen steeken om een groot
kwaad uit te voeren.

Directeur. Weest daar niet Bang
voor, geen een durft zyn Mond
oopen doen, want zy kennen myn wel.

Jongen. Meester daar is een
Koe-Beest Gestorven.

(*) De Heeren weeten wel dat hy de Neegers het kan hieten Liegen, maar dat het
in Prezentie van de Heeren is geschied, daar kennen de Neegers haar op beroepen.

Manager. Are you crazy? You won't report me. Let's have a drink.

Baboen. We won't report you, but the slaves of the plantation, they will tell the
owner that we were all there when you killed the slave. This will come to no good.

Manager. Whether they'll tell it or not, it's a lie. (*)

Tepper. Let's all hope for the best. I'm afraid the slaves will put their heads
together and do something very bad.

Manager. Don't be afraid. They know me: nobody will dare say a thing.

Boy. Master, a cow has died.

(*) The gentlemen know very well that, although he can say the slaves are lying, it
happened in the gentlemen's presence; this the slaves can appeal to.

Directeur. Gimi gon bondie (sic)
den kauw klossi by na hosse.

Baboen. Hoe zanti joe wandi doe.

Directeur. Jussena joe hay
zal zie poe (sic) mi naki retti.

Baboen. Fo zan hede joe zoete
wan kauw didde.

Directeur. Da wan gran zanti,
buy kalli koepa man.

[83]Kuyper. Mastra mi de hoe zan
mastra plessi.

Directeur. Go poele boeba na
da kauw kotti hem na pikien
pissi myki homan kissi hessi
na koekeroe.

Kuiper. a Bon mastra.

Directeur. Buy gi wini bloe
toe toe fo negere da tem fo
jam.

Directeur. Geef myn Snaphaan en
jaag de Koe-Beesten hier digt
om het Huis.

Baboen. En wat wou je dan doen!

Directeur. Gy zult het aanstonds
zien: Dat is noobel raak. (*)

Baboen. Waarom Schietje dat
Koe-Beest Dood?

Directeur. Dat is wel wat
groots, Jongen roep jy de
Kuiper maar.

Kuyper. Meester hier ben ik:
Wat Blijft u?

Directeur. Gaâ en Vild dat
Koe-Beest het Vel eens af en
hakt het dan aan kleine
stukken en maak dat de Meiden
het gaauw in de Keuken krygen.

Kuiper. Heel goed, Meester.

Directeur. Jongen geef Wyn en
blaast de Hooren voor de
Slaaven om te Eeten.

(*) Het Schieten van het Koe-Beest geschied enkel uit Baldaadigheid, alzoo daar
Eeten in overvloed op de Plantagie is.

Manager. Give me my gun and drive the cows close to the house.

Baboen. What do you want to do?

Manager. You'll see right away how I'll hit my target. (*)

Baboen. Why do you shoot a cow?

Manager. Big thing! Boy, call the cooper.

Cooper. Here I am, master. What can I do for you?

Manager. Go skin the cow and cut it into small pieces. Get it to the kitchen-maids
quickly.

Cooper. Very well, master.

Manager. Pour some wine, boy, and blow the horn for the slaves: it's time to have
dinner.

(*) The shooting of the cow is just for kicks, since there's plenty of food at the
plantation.

Lukresia. Mastra negeri ono
jerri hoe zanti da mastra de
doe na dissi mammantim.

Zwarte Officier. No hoe fa mi
za jerri mi jerri wan gon
piki toe trom wi kom na
hosse fo kom jam.

Lukresia. Onno ope jessi mi
za takki mastra zoeti da
hondi man didde lange waa
kauw a kili zomma zoo zoo.

Kupido. ô! Mi goede gado
mi za ron go na fotte offe
gran mastra jerri datti a
zal poeli da ogeri dirkture
kaba onno beki

[84] wi kissi wan bon tarre
mastra bakke.

Filiander. a Da bon kwetti
Kupido ron hessi takki
mastra lange missi alle da
ogeri dissi da mastra ben
doe na pranasi.

Lukresia. Heb jy luy wel
gehoord wat onze Meester van
deeze Morgen gedaan heeft.

Zwarte Officier. Wel neen, hoe
kennen wy dat weeten, wy
koomen na Huis om te Eeten,
ik heb wel twee Schooten
gehoord met een Snaphaan.

Lukresia. Luister alle toe, ik zal het
u zeggen, onze Meester heeft de
Jaager Dood Geschooten en een
Koe-Beest, zonder reeden.

Kupido. ô! Myn God, ik wil
gaauw na het Fort loopen en
zeggen het aan onze groote
Meester: Als hy dat hoord zal
hy die kwaaije Directeur weg
doen, Bid ondertuszen dat wy
een goede Directeur krygen.

Filiander. Dat is heel goed
Kupido (*), loop gaauw en zeg
aan myn Heer en Jufvrouw al
't kwaad dat de Directeur
doed op de Plantagie.

(*) Kupido is een Neeget die het best in staat is om de Eigenaar het aan zyn Verstand te brengen.

Lukresia. 'Master slaves',¹⁶ did you hear what the master did this morning?
Black overseer. No, how should I've heard? I heard a gun shoot twice. We've
come home for dinner.

Lukresia. Listen closely and I'll tell you. The master shot the hunter dead and a
cow too. He killed the man for no reason.

Kupido. Oh, my good Lord! I'll go to the fort.¹⁷ If the owner hears about this,
he'll take away this wicked manager. You pray we'll have a good new manager
instead.

Filiander. That's a very good idea. Go quickly, Kupido (*), and tell the owner and
his wife all the bad things the manager has done at the plantation.

(*) Kupido is the slave who's best capable of getting the owner to understand.

Kupido. a Bon a jussi mastra
negere kipere hatti mi za
kom hessi bakke mi de go.

Avontuur. Wakke bon dorre
hessi.

Kupido. Odi mi gran mastra
hoe fa mastra lange misi
tan.

Eigenaar. Hoe zanti joe kom
doe na fotte wan zanti fadom
na pranasie.

Kupido. Ai myn heer noefe
ogeri fadom na da pranasi.

Eigenaar. Takki hoe zan datti.

[85] Kupido. Da dirkture a libi
ogeri lange wi bekassi a
tikki homan lange trang
hede disi habe man nu
wintje no de noefe na
pranasi kaba agi fom fom
alle de.

Eigenaar. Mi blibi oenno doe
ogeri kwetti.

Kupido. Heel goed, ik groet u
allegaar, weest maar niet
Bedroefd, ik zal gaauw weêrom
koomen, laat ik maar gaan.

Avontuur. Goede Reis en kom
gaauw weêrom.

Kupido. Goeden Dag, grooten
Meester, hoe staat het met u
en uw Vrouwen Gezondheid al?

Eigenaar. Wat kom je aan het
Fort doen, is 'er wat
voorgevallen op de Plantagie.

Kupido. Ja myn Heer, daar is
veel kwaad op de Plantagie
voorgevallen.

Eigenaar. Zeg op, wat is het.

Kupido. De Directeur leeft
slegt met ons, hy neemt onze
Vrouwen tot een
Byzit, daar 'er in overvloed
Jonge Meiden zyn en dan nog
alle Daagen Slaagen booven
dien.

Eigenaar. Ik geloof dat jylui
het 'er na maakt.

Kupido. Alright, goodbye master slaves. Keep your spirits up. I'll be back soon.
I'm off now.

Avontuur. Have a safe and quick journey.

Kupido. Good day, great master. How are you and your wife?

Owner. Why do you come to the fort? Did something happen at the plantation?

Kupido. Yes Sir, many bad things have happened at the plantation.

Owner. Tell me what things.

Kupido. The manager's dealing with us in a bad way: he takes women by force
who have a husband. Aren't there enough young girls at the plantation? And he has
us flogged every day.

Owner. I believe you all behave very badly.

Kupido. No mastra a fom zoo
zoo a wande worke te moese
passa merki.

Eigenaar. Da no troe joe ly
oenno lessi te moesi.

Kupido. Mastra wi worke vo
didde alle tem da worke noe
viti na da mastra hay a kili
wan negere lange gon bekassi
anno hondi wan zanti da de a
habi foele bakker a fo pree
hatti bron fo hem a kili wan
kauw.

Eigenaar. Joe takki a zoete
kauw ke anno habi jam jam
noefe na pranasi.

Kupido. Mino zabi da jam jam
mastra zendi lange boote na
tra moen mi blibi pikien
morre a kaba.

[86]Eigenaar. Mi jerri noefe
ogeri offe da troe.

Kupido. Neen Meester, hy wil
meer Werk hebben als wy doen
kennen en Slaat voor niemendal.

Eigenaar. Dat is niet waar, jy
Liegt, je luy bint al te Luy.

Kupido. Meester wy Werken ons
Dood en wy kennen nooit
voldoen, daarom heeft hy een
Neeger Dood Geschooten om dat
hy die Dag niets Gejaagd had,
want hy had Gezelschap,
daarom wierd hy zoo kwaad dat
hy een Koe-Beest Dood Schoot.

Eigenaar. Wat zegje! heeft hy
geen Eeten op de Plantagie,
dat hy de Koe-Beesten juist
moet Dood Schieten. (*)

Kupido. Ik weet het niet, het
Eeten dat myn Heer in de
voorleeden Maand gezonden
heeft is haast al op.

Eigenaar. Ik hoor genoeg kwaad,
als het maar waar is. (+)

(*) Het is net of daar geen Eeten is, het welk een Affront voor een Patroon is.

(+) De Eigenaar twyffeld of het wel alles waar is.

Kupido. No master, he flogs us with no reason. He wants us to work past the mark.

Owner. That's not true, you're lying. You're all very lazy.

Kupido. We work ourselves to death, master. Our work is never satisfactory in the
manager's eyes. He killed a slave with a gun because he didn't catch any game
that day. He was entertaining a lot of whites. He got angry, and he killed a cow.

Owner. You're telling me he shot a cow? Doesn't he have enough food at the
plantation? (*)

Kupido. I don't know. I think the food you sent by boat last month has almost run
out.

Owner. I heard enough bad things. If only it's true. (+)

(*) It seems as if there's no food there, which is an insult to an employer.

(+) The owner doubts whether everything is true.

Kupido. Mastra joe no jerri
haffe hoe fa da mastra libi
na pranasie offe mastra
locke da pranasie a zal
takki da pranasie poli
kwetti.

Eigenaar. a Takke re zo menni
da zo myki oenno no worke.

Kupido. Mastra da worke wawan
no myki pranasie bon bakkera
no habi koni da zoo zoo.

Eigenaar. Mi memmere a habi
koni kwetti da tem mi mama
habi da pranasie a krien
alle tem.

Kupido. Mastra joe habi retti
dirkture pranasie no zal
dotti da maniri fo worke a
mosse wakke tra vassi.

Kupido. Meester je hoord het
nog niet half, hoe die
Directeur op de Plantagie
Leefd, als je hem eens zag je
zou zeggen dat hy heel
bedorven was.

Eigenaar. Is het zoo slegt dat
komt zeekerlyk dat je luy
niet Werkt.

Kupido. Meester het Werk
alleenig maakt een Plantagie
niet goed, als een Directeur
geen Verstand van de zaak heeft. (*)

Eigenaar. En ik meenden dat hy
heel slim was: In die Tyd van
myn Moeder was de Plantagie
heel schoon.

Kupido. Meester als je een
regte Directeur hebt, die op
een andere manier Werken
laat, zal de Plantagie nooit
vuil zyn.

(*) Hy geeft te kennen dat het altyd niet met Slaagen te doen is, maar dat het Werk moet overleid worden, daar leid de Practyk in van een Directeur.

Kupido. You didn't hear half about how the manager's running the plantation, master. If you see it, you'll say it's completely ruined.

Owner. If it's that bad, it must be because you slaves don't work.

Kupido. It's not just the work which makes a good plantation, master. If the white man isn't knowledgeable about it, it's bad. (*)

Owner. I thought he was very knowledgeable about it. When my mother owned the plantation, it was always clean.

Kupido. If you have a good manager, master, the plantation will never be dirty. The work has to be done a different way.

(*) He indicates that you can't get things done just by flogging, but rather that the work should be done in a thoughtful way; that's how a manager should proceed.

Eigenaar. Joe takki liki joe
zabi toe en joe no zabi wan
kaka zanti fo da worke.

[87]Kupido. Mastra mi zi hoe fa
tra dirkture libi lange da
worke kaba negere no worke
haffe zo menni pranasie fo
dem krien alle tem.

Eigenaar. Takki mi hoe fa den
dirkture de doe fo holli
pranasie krien alle tem.

Kupido. Mastra wan koffi
pranasie a habi vyfi ten
tien zomma na fili da gron
no mosse morre biki liki wan
hondert na vyfi ten tien
akkers.

Eigenaar. Fo zan heden.

Eigenaar. Je spreek of je het
weet en je weet 'er een
Stront van.

Kupido. Meester, ik zie hoe de
andere Directeurs Leeven met
het Plantagie-Werk en de
Plantagies zyn altyd schoon
en zy Werken niet half zoo
veel als wy.

Eigenaar. Zeg myn reis hoe die
Directeurs doen om de
Plantagie altyd schoon te
houden.

Kupido. Meester, een Koffie-
Plantagie, die 50 Neegers in
het Veld heeft, dan moet het
Land niet grooter zyn als 150
Akkers.

Eigenaar. Om wat oorzaak?

Owner. You talk as if you would even know, but you don't know shit about the work.

Kupido. I see how other managers go about with the work, master. Their slaves don't work half as hard as we do, but their plantations are always clean.

Owner. Tell me how the other managers go about it to keep the plantation clean all the time.

Kupido. If a coffee plantation has fifty people in the field, the land should not be more than one hundred and fifty acres¹⁸, master.

Owner. Why's that?

Kupido. Bekassi a habi morre
anno kan krien da tem a habi
toe ten tien a vyfi pisi
gron be fo joe dore da
pranasie romboute fossi wan
kom dotti bakke bekassi zili
fa dom helpi no de morre.

Eigenaar. Ai da troe maar hoe
fa mi zal kisi hem krien.

[88] Kupido. Joe mo krien drie
pissi fossi befo joe wakke
na morre pissi weri dem
noefe trom abere zili de
go didde anno groy hessi
bakke.

Eigenaar. Mino memmere joe
habi zoo menni koni fo
pranasie worke bamba mi za
tysi da zanti.

Kupido. Als hy meer heeft als
25 Stukken Land, eêr je de
Grond rond bent, is het
eerste al weêr eeven vuil,
zoo dat gy niets en vorderd,
dan vald het Zaad af en
vergiftigd de heele Grond en
dan is 'er geen helpen aan.

Eigenaar. Ja dat is waar, maar
hoe kryg ik het schoon.

Kupido. Men moet eerst schoon
maaken drie Stukken Land:
Eêr dat je in het vierde gaat
de voorige ter deeg weêr over
doen, dan Dood men het Zaad
en dan komt het Ontuig zoo
schielyk niet weer op. (*)

Eigenaar. Ik dogt niet dat je
zoo veel kennis had van het
Plantagie Werk, ik zal het
zoo reis probeeren.

(*) Dit is een onderregting voor een onwetende Directeur, zoo als den Eigenaar ook wel begrypt.

Kupido. Because, if it's more, it can't be kept clean. When a plantation has twenty-five 'pieces'¹⁹ of land, before you've gone around the plantation, the first piece is already dirty again, because the seeds fall down. There's nothing you can do about it.

Owner. Yes, that's true, but how will I get it cleaned?

Kupido. You must first clean three pieces. Before you go on to the next piece, do the first ones one more time. The seeds will die and won't sprout that easily again. (*)

Owner. I didn't think you were that knowledgeable about the plantation work. I'll try it sometime.

(*) This is an instruction for an ignorant manager, which the owner understands very well.

Kupido. Ai tysi mastra offe
no troe kotti mi hede lange
hakkese mastra bin jerri
tien a vyfi negere ron we na
bossi.

Eigenaar. Hoe zan den doe.

Kupido. Den diki da de fo
hondert foeten anno noefe na
da mastra hay a wandi vyf
hondert foeten nuwe negere
no kan doe da worke da zo
myki den go we.

Eigenaar. Da mastra lauw da
worke noefe fo wan ouwere
zomma.

Kupido. Mastra joe no zabi
hoe fa da dirkture trobele
wi tra de a gi mi
[89] merki fo kotti vyfi ten tien
pallecade befo vyfi uri fom
mit jari (*sic*) fo ten tien na hosse
mi wan trom bakke fo
tikki disi libi abere hatti
bron fo hem a potti mi na ty ty

Kupido. Probeer het Meester,
als het niet goed is zoo kap
myn de Kop of: Heb je wel
gehoord dat 'er 15 Neegers na
het Bos zyn gelooopen.

Eigenaar. Wat hadden zy gedaan?

Kupido. Zy hadden die Dag vier
Honderd Voeten Gegraaven en
dat was niet genoeg voor de
Directeur, hy wou 500 Voeten
op een Dag hebben, het welk
een nieuwe Neeger niet kan doen.

Eigenaar. Is die Meester Gek,
dat Werk was te veel voor een
ouwe Slaaf, laat staan een nieuwe.

Kupido. Meester je weet niet
hoe ons die Directeur plaagt:
Eergisteren
gaf hy myn een Merk om vyftig
Pallessaden te kappen en om
vyf Uuren had ik 'er al veertig
t'Huis, waar over
dat hy zoo kwaad wierd dat hy
my aan een Touw liet binden

Kupido. Yes, try it, master. If it isn't true, cut my head off with an ax. Did you hear fifteen slaves ran off to the bush?

Owner. What had they done?

Kupido. They dug four hundred feet of trenches that day. It wasn't enough in the manager's eyes; he wanted five hundred feet. New slaves can't do so much work, that's why they ran away.

Owner. Is the manager crazy? That amount of work is enough for an experienced slave.

Kupido. You have no idea, master, how this manager is tormenting us. The day before yesterday he ordered me to chop fifty palisades. Before five o'clock I had already brought fifty home. I wanted to go back to bring the ones that were left, but he got angry and tied me to a rope.

mi kommotte na ty ty mi
go tikki den pallegade befo
zon dom da retti mastra.

Eigenaar. Ai da no bon offe
da troe hoe fa da mastra fom
wan zomma diesi doore hem
merki befom (*sic*) donkere kom mi
no jerri zoo wan zanti wan
trom a bon joe go na bakke
en krien da jari wan trom.

Kupido. Misi tanki fo joe
potti bon moffe fo mi na
gran mastra a myki mi no
trom na pranasie wan wan
bakke bekassi da direkture
a za kili mi lange gon liki
mi da ron negere.

en braaf af klopten, doe ging
ik nog na hetBos en haalden
de overige eêr de Zon nog
onder was, is dat nou regt,
Meester?

Eigenaar. Hoe kan ik dat
gelooven dat iemand zyn Hoop-
Werk afmaakt, eêr het Donker
is en dan nog Slaagen krygt, (*)
dat heb ik nooit gehoord,
nou het is wel, gaâ maar na
agteren en maak de Thuin schoon.

Kupido. Jufvrouw als het u
Beliefd zoo spreekt een goed
Woord voor myn aan uw Man,
dat ik niet allienig weêr na
de Plantagie moet gaan, want
hy zou myn als een Weglooper
aanmerken en Dood Schieten. (+)

(*) Het komt my voor dat het een Tieran nooit aan stof ontbreekt om te laten
Slaan.

(+) Een Neeger die tweemaal 24 Uuren absent is, word voor een Weglooper
aangemerkt en by geval wel Dood Geschooten, daar niet veel Verhaal op vald en
daar een Barbaar zig ligt van bedienen zouw.

When I was turned loose from the rope, I went and brought the palisades before
sundown. Is that fair, master?

Owner. No, it's not. If only it's true. Why does the manager flog somebody who
finishes his work before dark? (*) I never heard something like that. Very well,
you go to the back and clean the garden.

Kupido. Madam, would you please put in a good word for me so your husband
won't let me go back to the plantation on my own? The manager will kill me with
his gun, as if I were a run-away slave. (+)

(*) It seems to me that a tyrant always has a reason to have people flogged.

(+) A slave who's absent for forty-eight hours is regarded as a run-away and, if it
so happens, he is shot dead. It's something a barbarian would easily do and one
doesn't have much recourse against it.

[90]Jufvrouw. Joe no fredri mi za
myki mi man go lange joe.

Eigenaar. Hatti lobi na aitre
dinatim mi wan go bay
zikkesi nuwe negere.

Jufvrouw. Hoe zan joe wan doe
lange dem.

Eigenaar. Mi wan zendi dem na
pranasie.

Jufvrouw. Da no bon mi fredri
da tem joe zendi den na
pranasie da dirkture fo wi a
ze kili dem alle lange
trange hay offe lange worke
befo toe moen passa wi za
kom potti.

Eigenaar. No fredri da bakker
de na pranasie anno lau w fo
kili den nuwe negere alle
zanti den tooli na joe je
memmere jussena da troe.

Jufvrouw. Offe da troe offe
da no troe joe sleffi go
jarri dem joe hay zel zi hoe
fa zanti de wakke na pranasie.

Jufvrouw. Weest niet bang, ik
zal maaken dat myn Man met uw
gaat.

Eigenaar. Kind Lief ik wil van
de Agter-Middag zes nieuwe
Neegers Koopen.

Jufvrouw. Wat wou je daar meê
doen?

Eigenaar. Ik wil ze na de
Plantagie zenden.

Jufvrouw. Dat is niet goed, ik
vrees als jy ze na de
Plantagie stuurd, dat de
Directeur haar in twee
Maanden den Hals breekt uit
Wreedheid, of laat ze Dood
Werken en zoo zouwen wy ons
Arm maaken.

Eigenaar. Weest zoo bang niet,
je geloofd ook al wat de
Neeger zaid, de Directeur is
ummers niet Gek, dat hy de
nieuwe Neegers zal Dood slaan.

Jufvrouw. Waar of niet waar,
brengt ze zelf, dan kan je
zien hoe het op de Plantagie
gaat.

Madam. Don't be afraid, I'll have my husband go with you.

Owner. In the afternoon I want to buy six new slaves, sweetheart.

Madam. What do you want to do with them?

Owner. I want to send them to the plantation.

Madam. That's not a good idea. I'm afraid that, when you send them to the
plantation, that manager of our's will kill them all, either out of a whim or by the
way he lets them work. We'll be poor within two months.

Owner. Don't be afraid. The white man at the plantation won't be so foolish as to
kill the new slaves. You instantly believe everything you're told.

Madam. Whether it's true or not, you bring them yourself, so you can see with
your own eyes how things are at the plantation.

[91] Eigenaar. Ti de mi no kan go
na pranasie ta marre wan
boote da (*sic*) go mi blibi
no wan zomma de go lange da
boote da wan bon occasie.

Jufvrouw. Da bon kwetti mi za
myki alle zanti klari fo joe
joe wandi zom jam jam na passi.

Eigenaar. Myki pikien jam jam
lange toe battra wini myki
Koridon go hakkesi na da
misi disi libi na zy kerki
offe a plessi mi kan kisi
passi lange boote.

Koridon. Da misi takki offe
mastra plessi a kan go lange
da boote ma da boote de go
na diesi netti.

Eigenaar. Ai da bon oenno
myki alle zanti klari mi go
na fen diesi (*sic*).

Eigenaar. Van Daag kan ik niet
na de Plantagie gaan, maar
Morgen Vaard 'er
een Boot, (*) ik geloof dat
daar niemand meê gaat, dat is
een goeije occasie.

Jufvrouw. Dat is heel goed, ik
zal alles klaar maaken, wil
je ook wat Eeten op Reis hebben.

Eigenaar. Maak een beetje Eeten
met twee Flessen Wyn klaar,
maar laat Koridon reis gaan
by de Jufvrouw die naast de
Kerk Woond en vraagen of ik
met haar Boot mag meê gaan.

Koridon. De Jufvrouw zaid als
het myn Heer geleegeen komt
zoo kan hy meê gaan, maar de
Boot gaat van deeze Nagt.

Eigenaar. Ja dat is goed, maak
maar alles klaar, ik gaâ na
de Vendu.

(*) Men gaat wel reis met zo een occasie als men zyn eige Boot niet ontbinden wil, zoo overvald men het best een Directeur.

Owner. Today I can't go to the plantation. A boat (*) will go tomorrow. I don't think anybody's going with that boat. That's a good opportunity.

Madam. Very well then. I'll make everything ready for you. Do you want to take some food for your journey?

Owner. Make some food and include two bottles of wine. Have Koridon go and ask the lady who lives next to the church whether it's alright with her for me to travel on her boat.

Koridon. The lady says you can go on her boat if you wish, but it's leaving tonight.

Owner. Yes, very well. You make everything ready, I'm going to the auction.

(*) Sometimes one takes an opportunity like this, when one doesn't want to untie one's own boat. That's the best way to take a manager by surprise.

Koridon. Misi mastra bay
zikkezi nuwe negere den biki
ogeri.
Jufvrouw. Myki mi zi dem den
bon alle kwetti
[92] myki den go na bakke gi dem
jam jam bille voele.
Eigenaar. Hatti lobi joe zi
den negere den bon na joe hay.
Jufvrouw. Ai ma hoe menni joe
bay dem.
Eigenaar. Mi gi fo ieder wan
fo hondere pisi fo schelling.
Jufvrouw. Da no dieri.
Kupido. Mastra wi jari alle
zanti go na boote piekien
morre da tem fo go.
Eigenaar. Da bon joe go myki
joe kiesi da lantare jussena
wi za go.
Jufvrouw. Jo no za jam vossi.

Koridon. Jufvrouw myn Heer
heeft zes groote nieuwe
Neegers Gekogt.
Jufvrouw. Laat ik ze reis zien:
zy zyn alle goed, (*)
brengt ze na agteren en geeft
ze de Buik vol Eeten.
Eigenaar. Hartje Lief heb je de
Neegers gezien, ben ze na je zin?
Jufvrouw. Ja maar hoe veel geef
je 'er voor?
Eigenaar. Ik geef voor het stuk
vier honderd Gulden.
Jufvrouw. Dat is niet te duur.
Kupido. Meester wy hebben alles
in de Boot gebrogt, over een
half Uur Vaard hy weg.
Eigenaar. Dat is goed, maak de
Lantaarn klaar, wy zellen
aanstonds heen gaan.
Jufvrouw. Zel je niet eerst Eeten?

(*) Die daar kennis van heeft kan aanstonds zien of de Neegers goed zyn of niet, net als een Stal-Meester een Paard beziet.

Koridon. Madam, the master bought six new slaves. They're very big.
Madam. Let me see them. They're all excellent. (*) Let them go to the back. Give them food to eat their fill.
Owner. Did you see the slaves, sweetheart? Do you think they're alright?
Madam. Yes, but what did you pay for them?
Owner. I paid four hundred guilders apiece.
Madam. That's not expensive.
Kupido. We brought everything into the boat, master. It's almost time to go.
Owner. Very well. You go take the lantern. We'll be off in a minute.
Madam. Don't you want to have dinner first?

(*) One who's knowledgeable about it sees at once whether the slaves are good or not, just like an equerry does with a horse.

- [93] Eigenaar. No mi habbi jam jam
na boote koe netti hatti
lobi tarre te marre mi kom bakke.
Jufvrouw. Koe netti hatti
lobi wakke bon.
Eigenaar. Kupido kon go myki
wi go na boote.
Kupido. Mastra negere oenno
moes poele trange miki wi
doore hessi befo de brokke.
Koridon. Mastra wi doore
kaba joe plessi fo tan oppe.
Eigenaar. Da bon gi mi tikki
jarri alle zanti kom na zorre.
Lukresia. Odi myn heer hoe fa
joe tan gran tanki fo myn
heer a komi ja (*sic*) fo loeke
da pranasie wan trom.
Eigenaar. Hoe ply da mastra de.
Lukresia. Anno de na hosse a go we
lange den bakkera disi ben de ja.
- Eigenaar. Neen, ik heb Eeten in
de Boot, Genagt Hartje Lief,
ik kom Overmorgen weêrom.
Jufvrouw. Genagt Hartje Lief,
goede Reis.
Eigenaar. Kupido laten wy gaan
na de Boot.
Kupido. Jy luy moet gaauw Roeijen,
dat wy aan de Plantagie
koomen, eêr de Dag aanbreekt.
Koridon. Meester wy zyn
'er: Blijft uwe op te staan. (*)
Eigenaar. Dat is goed, breng
alles op de Wal en geef myn Stok.
Lukresia. Goeden Dag myn Heer,
hoe Vaard uwe al, ik Bedank
uw met een dat je zoo goed
bent en bekykt de Plantagie eens.
Eigenaar. Waar is de Directeur?
Lukresia. Hy is uitgegaan met de
Blanken, die hier geweest zyn.

(*) Als zoo een Heer Reist by Nagt dan leid hy in de Boot te Slaapen en word opgeroepen als hy ter Plaatsze is, daar hy weezen moet.

Owner. No, I have food in the boat. Goodnight, sweetheart, I'll be back the day after tomorrow.
Madam. Goodnight, sweetheart, have a safe journey.
Owner. Let's go to the boat, Kupido.
Kupido. You must row fast, master slaves, so we'll arrive quickly, before daybreak.
Koridon. We're there, master. Do you wish to get up? (*)
Owner. Very well. Give me my cane and bring everything ashore.
Lukresia. Good day, Sir. How are you? Thank you very much, Sir, for coming here to take a look at the plantation.
Owner. Where's the manager?
Lukresia. He's not at home. He went with the whites who were here.

(*) If a gentleman travels by night, he sleeps in the boat and he's woken up when he arrives at his destination.

Eigenaar. Hoe bakker datti.

Lukresia. Myn heer foele
bakker ben de ja kaba den
jam den drinki den myki
plysiri morre na drie de na
bakke makanderen.

Eigenaar. Hoe ply da bakker
bassia.

Lukresia. a De na file.

Eigenaar. Zende wan zomma fo
go kalli hem.

[94] Aminba. Myn heer mi
za ron go kalli da bassia.
Mastra Hendrik ron go hessi
na hosse gran mastra ben
doore na pranasie a de tan
locke joe.

Blanke Officier. Odi myn heer
hoe fa joe tan.

Eigenaar. Mi de bon hoe fa
joe tan.

Eigenaar. Met wat voor Blanken?

Lukresia. Myn Heer daar zyn
veel Blanken geweest en die
hebben hier drie Daagen en
drie Nagten agter malkander
Vroolyk geweest, met Eeten en
Drinken.

Eigenaar. En waar is de Blanke
Officier?

Lukresia. Die is in het Veld.

Eigenaar. Zend 'er een na toe
die hem roept.

Aminba. Myn Heer ik zal gaauw
loopen en roepen de Officier. (*)
Meester Hendrik loop gaauw na
Huis, onze groote Meester is
op de Plantagie gekoomen en
hy staat jou te wagten.

Blanke Officier. U Dienaar myn
Heer, hoe staat het met u
Gezondheid?

Eigenaar. Ik ben Gezond; Hoe
staâ jy 'er meê?

(*) De Neegers zyn inwendig Verblyd dat haar eigen Heer komt, op hoop dat het Rad mag omdraien.

Owner. Who were those whites?

Lukresia. Many whites were here, Sir, and they ate and drank and had a good time for more than three days in a row.

Owner. Where's the white overseer?

Lukresia. He's in the field.

Owner. Send somebody to call him.

Aminba. I'll go call the overseer, Sir. (*) Master Hendrik, go home quickly. The owner has arrived at the plantation. He's waiting for you.

White overseer. Good day, Sir. How are you?

Owner. I'm fine. How are you?

(*) The slaves are happy internally that their owner has come, hoping their fate may change.

Blanke Officier. Mi de zo zo
hoe fa myn heers wyfi tan mi
ben jerri a de ziki pikien.

Eigenaar. a Ben ziki pikien
bekassi wi jerri zo takkere
nuws fo pranasie poli kwetti
kaba negere noefe go we na
bossi fo da hede mi wyfi ben
ziki hoe fa zanti de wakke
na pranasie myki mi jerri na
joe moffe mino kan blibi
alle da takki den negere ben
doe na mi.

Blanke Officier. Myn heer
[95] mino wandi toli affe (*sic*) myn
heer plessi joe locke na joe
goede sleffi joe hay zal zi
offe da troe offe da no
troe.

Eigenaar. a Bon hoe ply da
dirkture.

Blanke Officier. Mino zabi
anno takki na mi.

Blanke Officier. Dat is zoo
wat: Hoe Vaard u Beminde, ik
heb gehoord dat ze wat
onpaszelyk is.

Eigenaar. Dat komt Hendrik dat
zy zulke slegte Tyding van de
Plantagie hoord, dat hy heel
bedorven word en dat daar zoo
veel Neegers zyn na het Bos
geloopen, daar komt haar
Ziekte van daan, laat ik het
nou reis uit uw Mond hooren!
Hoe is dat, want ik kan dat
allemaal niet gelooven dat de
Neegers myn verteld hebben.

Blanke Officier. Myn Heer
ik wil niet graag een
Verklikker weezen, als het u
Blijft weest zoo goed en ziet
het zelf, het is uw eige
Kapitaal, dan hoeft gy
niemand te gelooven en dan
zult gy best zien of het
Leugen of Waarheid is.

Eigenaar. Het is goed: Waar is
de Directeur?

Blanke Officier. Ik weet het niet,
hy heeft het my niet gezegd.

White overseer. Not too bad. How's your wife? I heard she was not quite well.

Owner. She was not very well because we heard such bad news about the plantation being completely ruined and many slaves running away to the bush. That's why my wife wasn't feeling very well. How are things on the plantation? Let me hear it from your mouth. I can't believe all the things the slaves have been telling me.

White overseer. I don't want to be a telltale, Sir. If you please Sir, take a look at your property yourself. Your eyes will see whether it's true or not.

Owner. Very well. Where's the manager?

White overseer. I don't know. He didn't tell me.

Jongen. Myn heer da dirkture
de kom.

Eigenaar. a Bon buy hem kom
wan wan.

Jongen. Ai myn heer a de wan wan.

Directeur. Odi myn heer hoe
fa joe tan lange missi.

Eigenaar. Mi bon joe bon toe.

Directeur. Ai myn heer mi de
haffe haffe.

Hendrik hoe zan joe doe na
hosse.

Blanke Officier. Myn heer ben
kalle mi.

Directeur. Myn heer da no bon
joe kale wan bakker

[96] bassia fo kom na hosse
da tem mino de da no maniri
fo pranasie kaba jo go
ronboute da pranasie joe
loeke alle zanti krien
krien.

Jongen. Myn Heer daar komt de
Directeur aan.

Eigenaar. Heel goed Jongen;
komt hy alleenig.

Jongen. Ja myn Heer, hy is alleen.

Directeur. Goeden Dag myn Heer,
hoe Vaard U E. en uw Vrouw al?

Eigenaar. Ik ben Gezond: Uwe ook. (*)

Directeur. Ja myn Heer dat is
zoo wat, zoo wat.

Hendrik wat doe jy hier aan
Huis?

Blanke Officier. Myn Heer heeft
myn laten roepen.

Directeur. Myn Heer dat is niet
goed, laat je de

Officier roepen als ik niet
Thuis ben, (+) dat is geen
manier op Plantagies en
booven dien gaat uwe de
Plantagie rond Kuijeren om
alles te bekyken in de Grond.

(*) De Komplementen van de Heer en de Directeur gaan heel koel in het werk.

(+) De Directeur vind zig geaffronteert: Een goed Directeur zou daar weinig om
geeven.

Boy. The manager's coming, Sir.

Owner. Very well, boy. Is he coming on his own?

Boy. Yes Sir, he's on his own.

Manager. Good day Sir. How are you and your wife?

Owner. I'm fine. You too? (*)

Manager. Yes Sir, I'm not too bad. Hendrik, what are you doing by the house?

White overseer. The master called me.

Manager. That's not good, Sir. You call a white overseer back to the house while
I'm not there. (+) That's not the way it's done on plantations. And then you go
around the plantation, inspecting everything very closely.

(*) The owner and the manager exchange greetings in a very cool manner.

(+) The manager feels offended; a good manager wouldn't mind.

Eigenaar. Joe mandi mi doe
doti (*sic*) fo hoe zomma da
pranasie fo joe offe fo mi
mi moe haksi dati befossi na
joe kaba joe poli da hele
pranasie joe kili mi negere
joe hoendi morre na toe ten
tien na bossi mi no za locke
na mi goede.

Directeur. Hoe zomma takki zoo?

Eigenaar. Mi sleffi takki
kabi (*sic*) mi hay zie morre ogeri
offe joe myki mi hatti bron
mi za go na fiskale fo takki
joe zoete wan negere didde.

[97]Directeur. Gimi mi pay man (*sic*) mi
za kommotte na joe pranasie.

Eigenaar. Ben je daar kwaad om,
dat ik dat gedaan heb? Van
wie is de Plantagie, van jou
of van myn? moet ik dat aan
jou eerst vraagen; je hebt
myn heele Plantagie bedorven
en myn Neegers Gedood en meer
dan twintig na het Bos
gejaagd en dan mag ik nog
niet na myn Goed kyken.

Directeur. En wie zaid dat?

Eigenaar. Ik zeg het zelf, myn
Oogen hebben nog meer gezien,
maak niet dat ik kwaad word
of ik geef het aan de Raad
Fiscaal te kennen dat je een
Neeger Dood Geschooten hebt. (*)

Directeur. Geef my myn Geld, ik
gaâ van je Plantagie of. (+)

(*) Hy weet wel als de Heer Raad Fiscaal het bewyzen kon dat het slegt met hem
zou afloopen.

(+) Hy verzoekt zelf zyn ontslag om aan de Eer te blyven.

Owner. Do you mind me doing that? Is the plantation yours or mine? Should I ask
you first? You ruined the whole plantation, you killed my slaves, you drove more
than twenty of them into the bush, and I can't inspect my property?

Manager. Who told you that?

Owner. I'm telling you myself. And my eyes have seen more bad things. If you
make me angry, I'll go to the attorney and tell him you killed a slave. (*)

Manager. Give me the money you owe me and I'll leave your plantation. (+)

(*) He knows that if the attorney could prove it, things would turn out badly for
him.

(+) He hands in his resignation to take the honorable way out.

Eigenaar. Da tem joe gi
pranasie abere en mi kom na
fotte mi za pay joe.

Directeur. Offe joe wandi
sleffi tikki da pranasie
abere wi za doe jussena mi
no loebe (*sic*) morre fo tan.

Eigenaar. a Bon kwetti joe
buy wan brifi de go na da
mastra de na zy gi hem da
brifi tak hem gran odi fo mi
ron hessi.

Directeur. Myn heer offe joe
plessi takki mi hoe zanti
joe potti na de brifi.

Eigenaar. Mi no potti wan
zanti na da brifi morre
likki mi kalle da mastra
lange schrfi man fo kom
jussena anno bon.

Directeur. Ai da bon a za kom
fo joe hede ma fo mi hede
anno za kom.

Eigenaar. Als je de Plantagie
overgegeeven hebt en jy komt
aan het Fort, dan zal ik jou
Betaalen.

Directeur. Ik wou dat U E.
de Plantagie zelf overnam
maar inmediaad, ik heb geen
Plyzier meer om hier te blyven.

Eigenaar. Dat is heel goed:
Jongen daar is een Briefje
brengt dat hier naast by myn
Buurman en Groet hem van myn,
loop gaauw.

Directeur. Myn Heer weest zoo
goed en zegt myn reis wat U
E. in dat Briefje Geschreeven
hebt.

Eigenaar. Ik heb 'er niet
anders in Geschreeven als een
Vriendelyk Verzoek of Buurman
met zyn Schryver hier reis
Blyeft te koomen: Is dat niet
goed?

Directeur. Dat is goed, hy zal
om uwent wil koomen, maar om
myne niet.

Owner. When you've passed over the plantation and I've come back to the city,
I'll pay you.

Manager. If you're willing to take over the plantation yourself, we can do that right
away. I don't want to stay here any longer.

Owner. Very well. Here's a letter, boy. Go to the manager next door and give him
the letter. Give him my regards. Go quickly.

Manager. Would you be so kind, Sir, to tell me what you wrote in the letter?

Owner. I didn't write anything except that I asked the manager and his bookkeeper
to come here right away. Is something wrong?

Manager. No, it's alright. He'll come on your behalf, not on mine.

Eigenaar. Fo zan hede joe takki zoo.

[98]Directeur. Bekassi mi habi kroete lange hem da bakker da wan retti negere koning.

Eigenaar. Joe memmere alle bakker de zo liki joe da bakker habi morre koni a myki den negere de frede fo hem kabba den de lobbi hem toe da zo bakker moe libi na wan pranasie.

Directeur. a Fredi fo fom wan negere.

Eigenaar. Da no troe a habi hatti zo bon likki joe fo fom da tem wan zomma doe ogeri alle zanti no wakke wan wan na fom fom kaba da pranasie fo hem krien kwetti

Eigenaar. Om wat Reeden zegt gy dat?

Directeur. Om dat ik met hem in Twist ben, hy is een regte Neeger Koning. (*)

Eigenaar. Maar meenje dat alle Blanken zoo zyn als jy? Die Man is slimmer en hy maakt dat de Neegers hem vreezen en aan de andere kant beminnen, zoo moet een Directeur op Plantagies Leeven.

Directeur. Dat geloof ik wel, hy durft geen Neeger slaan.

Eigenaar. Dat is niet waar, hy heeft zoo goed de koerasi als jy als een Neeger kwaad doet: Alles gaat niet met slaan en zyn Plantagie is in de Grond schoon

(*) Die in *Surinaamen* wel met de Slaaven omgaat, die word aanstonds voor een Neeger Koning uitgemaakt; Dat geen gevolg is. Wat verlangd een Eigenaar meer als goede Producten en geen klagten van Slaaven.

Owner. Why do you say that?

Manager. Because I had an argument with him. That white man is a real 'Negro king'. (*)

Owner. Do you think all whites are like you? That white man is very clever. He makes the slaves both fear and love him. That's how a white should work on a plantation.

Manager. He's afraid to have a slave flogged.

Owner. That's not true. He has the same courage as you to have somebody flogged when they do wrong. He doesn't get everything done through flogging, and still his plantation is very clean.

(*) Those in Suriname who deal well with their slaves, are immediately called 'Negro kings', for which there is no reason. What does an owner wish except good products and no complaints from his slaves?

a myki zukeri foele anno
 habi kroete lange negere fo
 hem offe anno doe bon anno
 za libi zoo lange jarri
 alredi na da pranasie noefe
 zomma de zoo liki hem na
 disi kondere.

[99]Directeur. Myn heer miki wi
 kaba fo takki morre a bon wi
 drinki wan trom morre.

Eigenaar. Den zomma takki
 troe zanti anno kan kisi
 drinke hosse.

Buurman. Odi myn heer hoe fa
 joe tan lange wyfi fo joe.

Eigenaar. Mi de bon lange mi
 wyfi hoe fa joe tan.

Buurman. Mi bon kwetti da buy
 fo joe gimi wan brifi fo da
 hede mi kom lange schrfi
 man fo mi.

Eigenaar. Mi takki gran tanki
 fo joe offe joe plessi fo
 myki brifi

en wat maakt hy een kwantiteit van
 Suiker en hy heeft nooit rusie met
 de Slaaven: Als hy niet wel
 oppasten zou hy zoo veel
 Jaaren niet op de Plantagie
 Woonen en daar zyn 'er genoeg
 die ook zoo Leeven.

Directeur. Myn Heer laten wy
 niet meer Reedeneeren, het
 was beeter dat wy nog reis
 Dronken.

Eigenaar. Die de Waarheid zeid
 kan geen Herberg krygen.

Buurman. Myn Heer hoe staat het
 met u en u Bemindens
 Gezondheid al?

Eigenaar. Ik en myn Vrouw zyn
 God dank Gezond: Hoe staat
 het met u Gezondheid?

Buurman. Ik ben heel Fris, ik
 kom hier volgens uw Verzoek
 met myn Schryver.

Eigenaar. Ik ben u wel verplicht,
 weest zoo goed en helpt myn
 reis een Inventaris maaken,

He produces a lot of sugar and he has no quarrel with his slaves. If he didn't do well, he wouldn't have been at this plantation for so many years now. Many people in this country are like him.

Manager. Let's stop arguing, Sir. It's better to have another drink.

Owner. Someone who tells the truth does not find shelter.

Neighbor. Good day, Sir. How are you and your wife?

Owner. My wife and I are fine. How are you?

Neighbor. I'm very well. Your boy gave me a letter, that's why I came here with my bookkeeper.

Owner. I'm much obliged to you. Would you be so kind as to make an inventory of the plantation?

mi wan tikki pranasie abere go
ziddom buy gi pipa ope wan
battri ridi wini.

Buurman. Da bon datti mi
wandi doe dati fo joe lange
plysieri offe joe plessi fo
doe tide bekassi ta marre mi
no kan doe gran mastra fo
mi pranasie de kom.

[100] Eigenaar. Da bon kwetti mi za
doe jussena wino za habi zoo
lange tem worke da schriji man
fo joe kan schribi hessi kaba
da direkture fo mi a habi alle
zanti klare fo gi abere
mikki wi drinki fossi.

Buurman. a Bossi myn heer.

Eigenaar. Tanki fo joe, buy
go na kamere tikki da pikien
kissi fo mi.

Jongen. Mastra kissi de.

ik wil de Plantagie zelf over
neemen, zet u neêr. Jongen
geef Pypen en een Fles Roode Wyn.

Buurman. Dat wil ik met alle
Plyzier doen, als het van
Daag maar geschieden kan, om
dat Morgen myn Patroon booven
komt.

Eigenaar. Dat is heel goed, wy
zullen aanstonds beginnen en
wy zullen zoo lang geen werk
hebben, uw Schryver is vlug
ter Pen en myn Directeur zeid
hy heeft alles klaar, tot de
overgaaf (*), laat ons eerst
reis Drinken.

Buurman. Uw Gezondheid myn Heer.

Eigenaar. Het verstrekt u tot
Gezondheid. Jongen gaâ reis in myn
Kamer en geef myn dat kleine Kisje.

Jongen. Meester daar is het Kisje.

(*) Als een Directeur de Plantagie in goede order zal overgeeven, dan moet hy daar
wel agt Daagen al over klaarigheid gemaakt hebben, maar myn Heer wil dat hy
niet lang banken zal.

I want to take it over. Sit down. Boy, bring some pipes and open a bottle of red
wine.

Neighbor. Very well. It's my pleasure to do it. Would you be so kind as to settle it
today, because tomorrow I can't. The owner of my plantation is coming.

Owner. Very well. I'll settle it right now. It won't take long. Your bookkeeper is
very fast and my manager has everything prepared for transfer. (*) Let's have a
drink first.

Neighbor. Cheers, Sir.

Owner. Thank you. Go to my room, boy, and bring me that little box.

Boy. Here's the box, Sir.

(*) For a manager to prepare everything well for transfer would take eight days,
but the owner wants to get it over with quickly.

Eigenaar. Schrif i man locke
wan trom schrif i zanti de.

Schryver. a Bon myn heer hoe
zanti joe plessi mi schrif i.

Eigenaar. Joe moese schrif i
zo liki da ouwere brifi de
maar den zanti mankeri joe
moe potti na wan zy da wi
habbi kaba hessi anno bon zo
heeren.

[101] Directeur. Ai da bon kwetti
na da tem da schrif i man den (*sic*)
schrif i mi zal myki den
negere de kom na hosse.

Schryver. Myn heer locke wan
trom offe a bon.

Eigenaar. Gimi dati alle de
bon maar datti no bon joe
potti alle den pissi gron na
ini krien kaba den dotti
alle anno troe buurman.

Eigenaar. Schryver zie daar is
Pen en Inkt.

Schryver. Heel goed myn Heer,
wat is 'er van uw Dienst?

Eigenaar. Je moet net zoo Schryven
als de ouwe Inventaris, ekcept
het geen mankeerd moet je niet
vergeeten en daar moet ik een
aparte Notitie van hebben,
dan hebben wy gaauw gedaan,
is het zoo niet goed Heeren.

Directeur. Dat is heel goed,
terwyl de Schryver doende is
zal ik maaken dat de Slaaven
na Huis koomen.

Schryver. Myn Heer zie eens of
het zoo goed is?

Eigenaar. Geef eens hier, dat is
allemaal goed, maar dat is niet goed,
want je zet dat al de Stukken schoon
zyn en zy zyn allemaal Vuil; Is
het zoo niet Buurman? (*)

(*) Een Directeur moet een Plantagie beeter overgeeven, als hy die overgenoomen heeft, dat is Eer voor hem en al wat 'er mankeerd daar moet hy Verantwoording van doen: Het is niet genoeg om te zeggen Dood is Dood.

Owner. Look here, bookkeeper, here's your stationary.

Bookkeeper. Very well, Sir. What do you want me to write?

Owner. You must note it down just as it is in the old inventory, but whatever's lacking you must put on one side. Then we'll be finished soon. Don't you agree, gentlemen?

Manager. Very well. While the bookkeeper is writing, I'll have the slaves come back to the house.

Bookkeeper. Please take a look, Sir, to see if it's alright?

Owner. Give it to me. Everything's fine, except this. You put all the pieces of land under the category of clean land, but they're all dirty. Isn't that true, neighbor? (*)

(*) For a manager to prepare everything well for transfer would take eight days, but the owner wants to get it over with quickly.

Schryver. Myn heer mi potti
bekassi na ouwere wan den
ben tan krien.

Eigenaar. Datti mi zabi ma
nou a de dotti.

Zwarte Officier. Myn heer wi
de alle.

Eigenaar. Onno harki oenno
nem mi za poeli da mastra mi
sleffi za tan na pranasie
banba mi za gi onno wan
tarre dirkture.

[102] Al de Neegers gelyk. Danki fo
joe mi goede mastra gado
helpi mi mastra moe libi
lange.

Eigenaar. a Bon schrifi man
joe potti kaba.

Schryver. Ai mi potti maar
toe ten tien a vyfi manqueeri.

Schryver. Myn Heer ik reguleer my
na de ouwe Inventaris en daar staat
op dat al de Stukken Schoon zyn.

Eigenaar. Dat weet ik, maar
tegenwoordig zyn ze Vuil.

Zwarte Officier. Myn Heer hier
zyn al de Slaaven.

Eigenaar. Een iegelyk luistert
na zyn Naam, ik wil deeze
Meester weg neemen en blyven
zelf op de Plantagie tot dat
ik je een ander Directeur geef.

Al de Neegers gelyk. Wy Danken
uw myn Heer, God heeft ons
geholpen en hy geeft uw lang
Leeven. (*)

Eigenaar. Heel goed, heb je het
al Geschreeven.

Schryver. Ja myn Heer, maar
daar mankeeren 25 Slaaven.

(*) Hy krygt het Heilige Kruis na en ik vrees als hy aan het Fort komt dat hy geen
Duid Geld krygt.

Bookkeeper. I put them there, Sir, because in the old inventory they were listed as
being clean.

Owner. I know that, but now they're dirty.

Black overseer. Here we all are, Sir.

Owner. Listen well, all of you. I'm taking this manager away and I will stay at the
plantation myself until I'll have a new manager for you.

All slaves simultaneously. Thank you, my good master.²⁰ Live long with God's
help. (*)

Owner. Very well. Are you finished, bookkeeper?

Bookkeeper. Yes I am, but twenty-five slaves are missing.

(*) They're glad to get rid of him, and when he arrives at the fort he won't get a
penny, I'm afraid.

Eigenaar. Da notti joe moe
potti retti za (*sic*) fa den de.

Schryver. Da zo mi de doe.

Eigenaar. a Bon bassia myki
den go na hosse da buy za gi
den negere wan zopi.

Zwarte Officier. Gran tanki
myn heer.

Eigenaar. Joe buy gi wini en
takki homan potti taffele.

Schryver. Myn heer mi kaba fo
schrifi.

Eigenaar. a Bon wi za loeke
da dirkture moe potti nem
fossi.

[103]Directeur. Gimi da brifi mi
zi offe a retti dan mi za
potti mi nem
a bon oenno potte nem toe.

Eigenaar. Dat is niemendal, je
moet net het getal zetten zoo
als zy daar zyn.

Schryver. Zoo doen ik ook.

Eigenaar. Het is goed. Officier
laat de Neegers na Huis gaan, de
Jongen zal u twee Pullen Dram
geeven, geef een ieder een Zoopje.

Zwarte Officier. Ik Bedank u
myn Heer.

Eigenaar. Jongen geef Wyn en zeg
de Meiden datze de Tafel dekken.

Schryver. Myn Heer ik heb
gedaan met Schryven.

Eigenaar. Heel goed, laten wy
het reis zien en de Directeur
moet zyn Naam reis Teekenen.

Directeur. Geef myn reis hier,
dat ik zie of het regt is,
dan zal ik myn Naam zetten (*).
Het is goed, de Heeren
moeten haar Naam ook zetten.

(*) Daar raakt die Gewaande Vorst zyn Ryk kwyt, dat zyn eigen toedoen is.

Owner. Never mind. Note down just as many as there are.

Bookkeeper. That's what I'm doing.

Owner. Very well. Overseer, let the slaves go home. The boy will give them a drink.

Black overseer. Thank you very much, Sir.

Owner. You boy, bring some wine and tell the maids to set the table.

Bookkeeper. I'm finished, Sir.

Owner. Very well. Let's take a look. The manager should sign first.

Manager. Give me the inventory, so I can see if it's correct. Then I'll sign. (*)
It's correct. You sign too.

(*) This is how the would-be king loses his empire through his own fault.

Eigenaar. Da bon wi kaba myki
wi jam hessi tikki zoo bon
likki mi habi gi watere fo
wasssi han.

Buurman. Myn heer da zoepe da
zwiti lange da doksi toe.

Eigenaar. Tysi pikien fo da
di ja (*sic*) metti schribi man joe
no jam gi wini.

Schryver. Mi jam fo troe.

Directeur. Myn heer hoe tem
joe zal myki den zel jari mi
go na fotte.

Eigenaar. Da tem joe wandi te
marre.

Directeur. Morre bon mi go
wan uri morre mi kan doore
na fotte befon (*sic*) negi uri
jen jen fom.

Eigenaar. Da bon toe heere
oenno lobi fo jam morre.

[104]Buurman. No gran tanki fo joe
myki mi smoke wan pipa.

Eigenaar. Zie zoo, wy hebben
gedaan, laat ons gaauw wat
Eeten zoo goed als ik het
heb: Geef Waater om de
Handen te wasschen.

Buurman. Myn Heer die Soup is
lekker en de Eend-Vogel ook.

Eigenaar. Kan ik u Dienen met
een stuk Harten Vlees?
Schryver myn dunkt je Eet
niet, geef Wyn.

Schryver. Myn Heer dat heb je mis.

Directeur. Myn Heer wanneer kan
ik na het Fort gaan?

Eigenaar. Wanneer je wil,
Morgen.

Directeur. Myn Heer als ik over
een Uur gaâ dan kan ik nog om
neegen Uuren aan het Fort
zyn.

Eigenaar. Dat is ook goed:
Heeren Blief je niet meêr?

Buurman. Ik ben u verpligt,
als het u geleegeen komt zoo
laaten wy een Pyp Rookten.

Owner. Very well, we're finished. Let's have dinner quickly. Be satisfied with
whatever I have. Bring water to wash our hands.

Neighbor. The soup is nice, Sir, and the duck is too.

Owner. Taste some of that venison. You're not eating, bookkeeper. Pour us some
wine.

Bookkeeper. I am eating, Sir.

Manager. When will you have them bring me to the fort, Sir?

Owner. Whenever you wish, tomorrow.

Manager. It's better to go in an hour. I can be at the fort before nine.

Owner. That's fine too. Don't you want to eat some more, gentlemen?

Neighbor. No thank you. Let's smoke a pipe.

Eigenaar. a Bon mi wensi jam
jam no doe ogeri na oenno.

Buurman. Mi wensi joe sleffi toe.

Eigenaar. Buy gi wini go na
bassia takki gi hem a zendi
botte man fo go jari da
mastra go na fotte jussena.

Jongen. Myn heer bootie man
de.

Directeur. Mikki den ga (*sic*) na da
kamere fo mi en tikki alle
da zanti fo mi fo ja go na
boote.

Jongen. Mastra den ja go kaba.

Directeur. a Bon konetti alle
zomma korbuy mi de go.

Eigenaar. Wakke bon no doe
wan ogeri na passi na den
negere.

Directeur. No freda mi wensi
mi de na fotte alredi.

Eigenaar. Alderbestig, wel
bekomt de Heeren de Maaltyd.

Buurman. Ik wensch uw het zelfde.

Eigenaar. Jongen geef Wyn en
zeg aan de Officier dat hy de
Neegers van de Boot stuurd,
om de Directeur aan het Fort
te brengen.

Jongen. Myn Heer daar zyn de
Neegers van de Boot.

Directeur. Laat ze in myn Kamer
gaan om al myn Goed te krygen
en brengen dat in de Boot.

Jongen. Meester het is bezorgt.

Directeur. Heel goed: Genagt
Heeren, Vaard wel, ik Vertrek. (*)

Eigenaar. Goede Reis, maar doe
myn Neegers geen kwaad onder
Weg.

Directeur. Weest niet bang, ik
wou dat ik al aan het Fort was.

(*) Daar gaat hy zonder een enkelde Knecht van zig zelfs te hebben, daar hy zoo
veel Dienaars had; Zoo lang als de Waard wil Borgen is het goed.

Owner. Very well. I hope you enjoyed your meal.

Neighbor. I hope you did too.

Owner. Pour us some wine, boy, and go tell the overseer to send the oarsmen at
once to bring the manager to the fort.

Boy. The oarsmen are here, Sir.

Manager. Let them go to my room and bring all my things into the boat.

Boy. They've brought everything into the boat, master.

Manager. Very well. Goodnight everybody. Farewell. I'm leaving. (*)

Owner. Have a safe journey. Don't mistreat my slaves while you're underway.

Manager. Don't worry. I wish I were at the fort now.

(*) Here he goes without a single servant for himself, while he had so many
before. The pitcher goes so often to the well that it is broken at last.

[105]Buurman. Konetti konetti
wakke bon.

Eigenaar. Kongo myki wi go na
hosse mi blyte fo troe da
dirkture go we a ben tan
morre lange na da pranasie
a za poli hem kwetti kwetti.

Buurman. Ai myn heer da troe
joe lassi noefe alredi mi
moe go we na hosse ma banba
wi zel takki makandere fo da
zanti.

Eigenaar. Joe ben doe mi wan
bon plysiri hoe fa joe wandi
go we zoo hessi.

Buurman. Bekassi mi buy ben
kom takki mi wan ponte ben
kom den moe habi bali sukeri
da tiriman anno kan tan
morre.

Buurman. Genagt, Genagt, Vaar
wel.

Eigenaar. Laat ons na Huis
gaan, ik ben Verheugd dat hy
weg is; Als hy nog langer op
de Plantagie had gebleven,
had hy de Plantagie in de
grond bedorven.

Buurman. Dat is wel waar: Gy
hebt schaaden genoeg: Ik moet
juist na myn Huis, maar by
occasie zal ik u nog wat
anders vertellen.

Eigenaar. Gy hebt myn veel
Plyzier gedaan en waarom wil
je nou zoo schielyk gaan?

Buurman. Om dat myn Jongen my
geroepen heeft, dat 'er een
Pont by myn leid, daar moet
ik Suiker in Laaden (*) en de
Stuur-Man kan niet wagten.

(*) De Buurman is niet verplicht om by Avond te Laaden, maar is liever bytys weer
op zyn Plantagie.

Neighbor. Goodnight, goodnight, have a safe journey.

Owner. Come, let's go into the house. I'm very glad the manager has left. If he
would have stayed longer at the plantation, he would have ruined it completely.

Neighbor. Yes Sir, that's true. You've had enough losses already. I must go home
now, but we'll talk about this matter soon.

Owner. You've done me a great favor. Why do you want to leave all of a sudden?

Neighbor. Because my boy told me a freighter has arrived. They must have barrels
of sugar (*) and the steersman can't wait any longer.

(*) It's not compulsory for the neighbor to load at night, but he wants to be back at
his plantation early.

Eigenaar. Da zo dan mino
wandi holle joe a hatti mi.

Buurman. Das notti myn heer
bamba mi za kom na joe bakke
offe joe no mandi konetti myn

[106] heer slibi bon.

Eigenaar. Konetti oenno alle
toe wakke bon hondere trom
gran tanki schrifiman joe
kom na tra wiki mi za pay
joe.

Schryver. Ai da bon kwetti
konetti myn heer gado gi joe
libi lange takki joe wyfi
odi.

Eigenaar. Tanki tanki slibi
bon.

Buurman. Joe toe myn heer.

Zwarte Officier. Grantanki
myn heer of fo joe plessi wi
pree pikien na netti.

Eigenaar. Als het zoo is, dan
wil ik u niet ophouden, maar
het doet myn Leed.

Buurman. Dat is niemendal, ik
kom wel reis weërom als gy
het niet kwaalyk neemt; Genagt
myn Heer, Slaap wel.

Eigenaar. Genagt zaamen, wel
Thuis en honderdmaal zeg ik u
Dank voor uw Beleefdheid:
Schryver kom reis in de
anderen Week, dan zal ik u
Betaalen.

Schryver. Ja dat is goed,
Genagt myn Heer, God geef u
lang Gezondheid; Myn
Complement aan Me-Vrouw.

Eigenaar. Ik Bedank u ten
hoogsten. Slaap wel.

Buurman. Insgelyks myn Heer.

Zwarte Officier. Myn Heer is
het met u Blieve dat wy van
Nagt een beetje Speelen moogen. (*)

(*) De Neegers hebben in lang niet Vrolyk geweest.

Owner. If that's the case, I don't want to keep you any longer. But I'd rather have you stay.

Neighbor. Don't worry about that, Sir. I'll come back soon, if you don't mind. Goodnight Sir, sleep well.

Owner. Goodnight, you two, get home safely. Many thanks. If you come next week, bookkeeper, I'll pay you.

Bookkeeper. Yes, very well. Goodnight Sir. May God give you a long life. Give my regards to your wife.

Owner. Thank you very much. Sleep well.

Neighbor. The same to you, Sir.

Black overseer. Would you be so kind, Sir, to let us have a party²¹ tonight? (*)

(*) The slaves haven't had fun for a long time.

Eigenaar. Da bon ma no myki tarre negere kom na pranasie oenno moes pree na negere hosse no myki bali bali te moesi mi go slibi go na da bakkera bassia takki gi hem a gi toe joke dram morre maar loeke bon ider wan kisi pikien.

[107] Zwarte Officier. Grantanki fo joe myn heer mi za loeke bon ogeri no za fa dom mi za potti hay bon.

Eigenaar. Da bon go we.

Zwarte Officier. Mastra Hendrik gran mastra takki joe moe gi mi toe joke dram.

Blanke Officier. Ke zanti trom fo oenno na da ouwere mastra tem oenno benkissi (*sic*) wan pree tikki joke drinki bille voele.

Eigenaar. Dat is goed, maar zie toe dat daar geen andere Neegers op de Plantagie koomen: Jelui moet aan de Neegers Huizen blyven en niet al te veel raazen, om dat ik gaâ Slaapen. Gaâ by de Blanke Officier en zeg dat hy jou nog twee Pullen Dram geeft, maar zie toe dat een ieder wat krygt.

Zwarte Officier. Ik Bedank u myn Heer, ik zal wel oppaszen dat 'er geen kwaad geschied.

Eigenaar. Het is goed, gaâ heen.

Zwarte Officier. Meester Hendrik onze groote Meester zaid dat jy myn twee Pullen Dram moet geeven.

Blanke Officier. Het Lot is voor joului verkeerd, by de Directeur zyn Tyd heb je nooit moogen Speelen: Daar is de Dram, Drink je Buik vol.

(*) De Neegers zyn in lang zoo niet Getracteerd, egter werd haar dat wel eens in de Maand gepermitteerd.

Owner. That's alright, but don't have other slaves come to the plantation. You must have your party by the slave houses. Don't make too much noise, I'm going to bed. Go tell the white overseer he should give you two more jars of 'dram'²², but see to it that everybody gets some.

Black overseer. Thank you very much, Sir. I'll take care nothing bad will happen, I'll see to it.

Owner. Very well. Be off now.

Black overseer. Master Hendrik, the owner says you should give me two jars of dram.

White overseer. Well, things have changed for you. When the old manager was still here, you were never allowed to have a party. Take the jars and drink your fill.

(*) The slaves haven't had a treat like this in a long time, although they are permitted to have a party each month²³.

Zwarte Officier. Tanki fo joe
mastra Hendrik wi za pree
bon wi alle hangeri fo pree.

Kujo. Bassia hoe fasi mastra
gi permissi fo pree.

Zwarte Officier. Ai Kujo mi
kissi zopi toe go loeke den
drom lange bania hoe py den
homan fo dansi.

[108]

Dora. Bassia wi de wi zy
dansze gron zy ziki den moe
naki bon dore.

Kujo. Oenno tan piekien den
drom no klare jetti oenno
zabi takki no wan zomma ben
pree lange da drom na negi
moen tem.

Filida. Das notte pay myki
hessi princessi hoe fa jo no
tikki haneksi fo poele da

Zwarte Officier. Ik Bedank u
Meester Hendrik, wy zellen
ter deeg Speelen, want wy
hebben een groot verlangen
daar na.

Kujo. Hoe is het? heb je
Permissie van myn Heer om te
Speelen?

Zwarte Officier. Ja Kujo en ik
heb daarenbooven nog een
Soopje gekreegen: Zoek de
Trommel en de Fiool. Waar zyn
de Meiden om te Danszen.

Dora. Hier zyn wy Officier, wy
zullen Danszen dat de Grond
daar van beeven zal, als zy
maar ter deeg deur Trommelen.

Kujo. Wagt een beetje, de
Trommel is nog niet klaar,
daar is in de Tyd van neegen
Maanden niet op Gespeeld, dat
weet je wel.

Filida. Dat is niemendal, maak
hem schielyk klaar; Prinçes
waarom droog je Kujo zyn

Black overseer. Thank you, master Hendrik. We'll have a nice party. We're all
looking forward to it.

Kujo. How is everything, overseer? Did our master give us permission to have a
party?

Black overseer. Yes Kujo, and I got some liquor too. Go look for the drum and the
bania.²⁴ Where are the women who should dance?

Dora. Here we are, overseer. We'll dance till the ground shakes. They should keep
on drumming well.

Kujo. You wait a little, the drums are not ready yet. Don't you know that nobody
has played the drum in nine months' time?

Filida. Never mind, old man, prepare it quickly. Prinçes, why don't you take a
cloth to wipe

zweti pikien na Kujo joe no
zi hoe fa a de fom da drom
anno kan bloe gi hem pikien
dram.

Flora. Bassia gi zomma zopie
joe noe (*sic*) zi hoe fa wi de
dansi.

Zwarte Officier. Ai mi zi ma
zingi man no de zopie de
oenno moes pree bon dore te
de brokke da zo mi wandi.

Zweet niet af (*), zie je
niet hoe hy al Zweet van het
Trommelen, geef hem wat Dram.

Flora. Officier waarom geefjy
ons niet een Soopje, zie jy
niet hoe wy Danszen.

Zwarte Officier. Ja dat zien ik
wel, maar ik hoor jelui niet
Zingen: Daar heb je een
Soopje en weest de heelen
Nagt Plyzierig, tot den Dag
aanbreekt.

[109]Flora. a Bon bassia grantanki
fo joe da tem gran mastra
tan ope hakkesi offe a
plessi wi beri da homan disi
ben lassi wi zy gi pikien
drinki na den didde zomma toe

Flora. Heel goed, maar weest
zoo goed en verzoek aan myn
Heer als hy opstaat of wy die
Neegerin Begraaven moogen die
het in de Agter-Middag afgeleid
heeft, dan zellen wy met een onze
Dooden wat Eeten en Drinken geeven,

(*) De Neeger, die op de Trommel slaat, gund zig zelf geen Tyd om zyn Zweet af
te droogen: Dan komt wel een van de Omstanders en droogd zyn zweet af.

the sweat from Kujo's face? (*) Don't you see how he's beating the drum? He
can't breathe. Give him some dram.

Flora. Give us a drink, overseer, don't you see how we're dancing?

Black overseer. Yes I do, but there's nobody to sing. Here's your drink. You must
go on with your party until daybreak, that's how I want it.

Flora. Very well. Would you be so kind, overseer, to ask the owner when he gets
up, if he will let us bury the woman who's deceased? We'll present some liquor to
the dead too.

(*) The slave who's beating the drum doesn't take the time to wipe off his sweat.
In that case one of the bystanders comes to wipe it off.

zenzi da tem da ogeri
mastra de wi no bon (*sic*) doe.

Kujo. Mastra negere mykie wi
kaba de brokke alreddi zomma
go slibi piekien.

Zwarte Officier. Tanki tanki
myn heer wi wan beri da
homan disi ben lassi estre
de na dinatim.

Eigenaar. a Bon bassia hoe
ply den boote man de.

Zwarte Officier. Myn heer den
de kom.

Cezar. Odi myn heer wi jarri
da mastra go we na fotte
kaba.

Eigenaar. Da mastra no
[110] takki wan zanti na oenno na
passa (*sic*).

want zoo lang als die kwaade
Directeur hier geweest is, hebben
wy die Ceremonie niet kunnen doen.

Kujo. Myn dunkt dat het Tyd
word om uit te scheijen, de
Dag breekt aan, laten wy nog
wat Slaapen gaan.

Zwarte Officier. Myn Heer is
het geoorloofd, wy wouwen die
Neegerin Begraaven die
Gisteren Gestorven is.

Eigenaar. Heel goed Officier:
Waar zyn de Neegers van de
Boot?

Zwarte Officier. Myn Heer daar
koomen zy aan.

Cezar. Goeden Dag myn Heer, wy
hebben onze geweezene Meester
aan het Fort gebragt.

Eigenaar. Heeft die Meester
niemendal gezeid
onderweegen aan jou? (*)

(*) Myn Heer is Nieuwsgierig, hoe zig de Directeur onder de Weg gedraagen heeft.

We haven't been able to do that ever since that bad manager was here.

Kujo. Master slaves, let's put an end to it. Day is breaking already. Let's get some sleep.

Black overseer. Please, Sir, would you allow us to bury the woman who died yesterday afternoon?

Owner. Yes, alright. Overseer, where are the oarsmen?

Black overseer. They're coming, Sir.

Cezar. Good day Sir, we brought the manager to the fort.

Owner. Didn't the manager say anything to you along the way? (*)

(*) The owner is curious to know how the manager's behavior was like on the way to the fort.

Cezar. No myn heer a tan
terri (*sic*) kwetti anno ope wan
moffe na wi.

Eigenaar. Hoe ply oenno jarri
zanti fo hem.

Cezar. Wi ja go na watere zy
na wan drinki hosse mi no
zabi hoe fa den de kali da
mastra.

Eigenaar. Joe buy gi den
negere wan zopie.

Cezar. Tanki mi heer.

Eigenaar. Cezar joe bin tay
da boote bon potti den louw
na timmere loos.

Cezar. Myn heer wi doe kaba.

Eigenaar. Oenno go na hosse.

Zwarte Officier. Hoe ply
oenne de da tem fo go beri
potti klossi na kissi fo
didde zomma den zomma wan zi
da didde homan a moes kom
hessi wi zey go tappe da
kissi da tem da tem.

Cezar. Neen myn Heer, hy was
heel stil: Hy heeft geen Mond
oopen gedaan.

Eigenaar. En waar heb je lui
zyn Goed gebrogt?

Cezar. Wy hebben hem aan de
Waaterkant gebrogt in een
Herreberg, maar ik weet de
Waard zyn Naam niet.

Eigenaar. Jongen geef de
Neegers een Soopje.

Cezar. Wy Bedanken u myn Heer.

Eigenaar. Cezar heb je de Boot
wel ter deegen vast geleid en
de Riemen in de Timmer-Loots
gebrogt?

Cezar. Myn Heer wy hebben het
gedaan.

Eigenaar. Gaâ dan maar na Huis.

Zwarte Officier. Waar bin je
lui, het is Tyd om te
Begraaven: Doe het Linnen in
de Kist; Die de Overleedenen
nog zien wil die moet koomen,
wy zellen de Kist toedoen,
want het is onze Tyd om te gaan.

Cezar. No Sir, he kept very quiet. He didn't say a thing to us.

Owner. Where did you bring his things?

Cezar. We brought them to an inn by the waterside. I don't know the name of the landlord.

Owner. You boy, give the slaves a drink.

Cezar. Thank you, Sir.

Owner. Cezar, did you tie the boat properly and did you put the oars in the carpenter's barn?

Cezar. Yes Sir, we did.

Owner. Go to your houses.

Black overseer. What's keeping you? It's time to bury the dead. Put the cloth on the coffin. Whoever wants to see the deceased woman must come quickly. We'll close the coffin. It's time, it's time.

[111]Anna. a jusi konetti ziza
wakke bon takki alle zomma
odi myki joe wakke hessi na
passe korbuy mi nem ziki
gado za helpi joe.

Zwarte Officier. Tappe kissi
myki wi go mastra negere
oenno zikkessi zomma ope da
homen hoe ply den homan
lange negere alle oenno
wakke na hippi kry man moe
wakke na fessi oenno no
vergiti wan zanti kongo
kongo.

Zangers. Da zo wi jarri didde
zomma go mi jan do, wi zarri
fo joe alle da joe go lassi
zo, na tra moen wi za troy
watere moffe gi joe joe no
dry trokke man lassi ô! mi
jan do za (*sic*) alle tem.

Anna. Genagt Zuster, goede
Reis en zeg al die jou teegen
koomen van ons Gendag, (*)
maak dat je de Reis gaauw
aflegd, ik ben Naam-Ziek van jou,
nogmaals Genagt, God zal u helpen.

Zwarte Officier. Doe toe de
Kist, laat ons gaan en neemt
met jou zeszen de Kist op;
Waar zyn al de Neegers en
Negerinnen, loop jy lui by
hoopen agter het Lyk en de
Huilders voor uit en vergeet
je lui niemendal, kom an loop
voort.

Zangers. Zo brengen wy onze
Dooden weg, myn Jan Dood en
zyn Inwendig Bedroefd, dat gy
ons verlaat: In de andere
Maand zellen wy jou Waater
brengen voor uw Dorst, onze
Voorzanger heeft het
afgeleid, ô! Myn Jan Dood, enz. (+)

(*) De Neegers gelooven als 'er een van haar Dood is, dat hy dan weêr in zyn Land opstaat en daarom moet hy Eeten en Drinken op Reis hebben.

(+) Het Zingen voor het Lyk is by de Heidens in gebruik geweest.

Anna. Farewell, goodnight sister. Get home safely and say hello to everyone. (*)
Have a quick journey. Farewell, my 'namesake god'²⁵ will help you.

Black overseer. Close the coffin. Let's go, master slaves. The six of you lift up the woman. Where are the women and the men? All of you walk closely together. The 'wailers' must walk in the front. Don't you forget a thing. Come, come, let's go.

Singers. This is how we carry our dead away. I rejoice²⁶. We're all sad because of you, that you died just like that. In a month we'll disperse saliva over you, so you won't be thirsty. Our *troki man*²⁷ has died, oh! I rejoice, etcetera. (+)

(*) The slaves believe that, when one of them has died, he'll resurrect in his own land; that's why he must have food and drink for the journey.

(+) The custom of singing for the corpse was a pagan tradition.

Zwarte Officier. Potti na
gron gimi klossi doe aber
kissi kotti da klossi lange
neffi krassi abere potti na
ini gron potti dotti bon na
[112] tappe kaba kaba a bon zo.

Zillifa. Bassia wi no zy gi
jam jam lange drinki na den
didde zomma disi wi ben beri
fo wikki passa alredi.

Zwarte Officier. Ai wi za doe
wan trom hoe ply jam jam
lange drinki pletti lange
kallebassi fo didde zomma.

Zillifa. Bassia a de alle zanti.

Zwarte Officier. a Bon oenno
go ziddom na tappe da didde
zomma jam drinki billi foele

Zwarte Officier. Stryk regt by
de Kuil neêr en geef myn het
Laaken en leg dat over de Kist,
neemt u Mes en doet allemaal
schuine sneejen in het Laaken;
laat nou de Kist in de Kuil en
smyt daar Aarde op; hou op,
zoo het is gedaan.

Zillifa. Officier zellen wy nou
met een Eeten en Drinken
geeven aan die Dooden die wy
over vier Weeken Begraaven
hebben.

Zwarte Officier. Ja dat zellen
wy met een doen: waar is het
Eeten en Drinken en de Borden
met de Kallebaszen van den
Overleedenen.

Zillifa. Daar is het altermaal.

Zwarte Officier. Heel goed, gaâ
zitten, allemaal booven op de
Dooden, Eet en Drinkt en

Black overseer. Put it on the ground, give me the cloth and put it over the coffin.
Make diagonal cuts in the cloth with your knives.²⁸ Put it into the ground and put
some earth on top of it. Stop it, stop it, it's enough.

Zillifa. Overseer, shouldn't we give food and drink to the deceased that we buried
over four months ago?

Black overseer. Yes, we'll do it right away. Where are the plates with food and the
calebashes with drink for the dead?

Zillifa. It's all here, overseer.

Black overseer. Very well. Sit down on top of the dead. Eat and drink your fill

pree toe troy piekien onno
 locke hoe fa mi doe ziza jam
 jam de drinki toe a bossi mi
 hatti lobbi a bossi fo alle
 zomma takki Diki odi lange
 Koridon lange Januari
 konetti konetti mi hatti
 lobbi konetti fo alle mastra
 negere wakke bon onno brokke
 pletti lange kallebassi na
 hondere pisi kaba kaba
 mastra negere a noefe zo da
 tem fo trom go na hosse
 bakke.

weest Vroolyk, strooi wat
 Eeten en Drinken op het Graf:
 zie hoe ik doe. Zuster daar
 heb je Eeten en Drinken: u
 Gezondheid Hartje Lief van
 ons allemaal en zeg Diki en
 Koridon en Januari Genagt
 (*), nogmaals van ons alle
 Genagt Hartje Lief en verder
 goede Reis. Breek nou de
 Borden en Kallebaszen aan
 honderd stukken: Zoo is het
 goed. Nou is de Ceremonie
 gedaan en wy gaan na Huis.

(*) Zy gelooven vast dat den Dooden dat hoord en al de Groetenisze nakomt.

E I N D E

and rejoice. Throw some on the grave. See how I do it. Sister, here's food and drink too. Cheers, sweetheart. Cheers to everybody. Say hello to Diki and to Koridon and to Januari. (*) Goodnight, goodnight, sweetheart, goodnight from all master slaves, get home safely. Break the plates and the calebashes into a hundred pieces. Stop, stop, master negroes, it's enough. It's time to go back home.

(*) They firmly believe that the dead will hear it and convey all the greetings.

T H E E N D

Notes to the texts

1. *meti* also means 'game', 'animal'.
2. Perhaps as opposed to the ancestors, who are also called *gran tata*.
3. Perhaps *kombi* (without *retti*) meant both 'cousin' and 'nephew'.
4. An alternative analysis is 'A make hat', where the order is V-N, as in 'pickpocket' (someone who picks pockets), as opposed to N-V, as in 'hatmaker' (someone who makes hats). Two factors speak in favor of this analysis: first, *wan* never occurs as the head of a relative clause in 18th-century Sranan; second, 18th-century Sranan compounds in general (not just N-V compounds) have variable Modifier-Head and Head-Modifier word order (compare *watra ai* vs *ai watra* 'tears').
5. Van Dyk's translation *uitkiezen* 'choose' seems erroneous.
6. The 'Society' is the *Societeit van Suriname*, which governed the colony from 1686 until 1795.
7. A silver coin worth two and a half guilders.
8. The forms of address *mastra* and *myn heer* are translated as 'master' and 'Sir', respectively. Throughout the play (with just a few exceptions), these forms are used systematically in the following way. The manager is addressed as *mastra* both by the slaves and the black overseer, and as *myn heer* by the white overseer. The owner is addressed as (*gran*)*mastra* in his house in Paramaribo by the slave Kupido, but as *myn heer* by everyone, including the slaves and the black overseer, from the moment he has arrived at the plantation. Apparently, the author wished to maintain a distinction in the forms of address for the manager and the owner when both are 'on stage'.
9. Throughout the play, the forms *mastra* 'master' and *myn heer* 'Sir' are used by the slaves and the white overseer, respectively, in their interactions with the manager instead of the second singular pronoun 'you'. This is in accordance with contemporary rules for polite usage (Voorhoeve & Lichtveld 1975:279).
10. The word *louw* (as a noun) means something like 'little job', 'trifle'. The Dutch word *Zey* 'side' in the translation is obscure to me.

11. *I.e.* the amount of flogging. An alternative reading is to interpret *sari* as 'be sorry'. This part of the sentence would then have to be translated as 'don't be sorry for them' (but note that the *a* in *anno* is superfluous in this interpretation).
12. The 'mark' is the amount of work assigned to each slave.
13. The *troki man* is the woman who accompanies dancing with solo singing (Lichtveld & Voorhoeve 1980:247). In the present context it refers to the slaves' habit of singing during work.
14. In the *breekhuis* 'break house' or *breekmolen* 'break mill' the coffee was broken in order to get out the coffee beans (Van Stipriaan 1993:149).
15. See note 6.
16. *Mastra negere* 'master slaves' was the common term of address used among slaves of the same plantation.
17. Paramaribo, in those days the only *fotte* 'fort', 'town' in the colony.
18. One *akker* (an old Surinamese surface measurement) is 4294 square meters (Van Donselaar 1989 *s.v. akker*), *i.e.* approximately the same as one acre.
19. A *stuk* (lit. 'piece') is a rectangular part of a plantation of approximately fifteen acres (Van Donselaar 1989 *s.v. stuk*); twenty-five 'pieces' is approximately 375 acres.
20. It can be inferred both from the use of the word *mastra* as the form of address and from the content of the sentence (which is put ironically, of course) that it is the manager rather than the owner who is being addressed here.
21. A *pree* (lit. 'play') is a music and dance party for the slaves on a plantation.
22. The forerunnings (*i.e.* the product of the first distillation) of rum, made from the froth of molasses (Van Donselaar 1989, *s.v. dram*).
23. The Dutch sentence is not entirely clear, but this is probably what is intended. (This note is not marked in the original.)

24. A stringed instrument, the predecessor of the modern banjo (Price & Price 1980).

25. A *nem ziki* (Modern Sranan *nen seki*; Saramaccan *neseki*) is that part of one's soul (*akra*) which leaves the body after death and, after the burial, serves as the 'supernatural genitor' in the conception of new children. The death of a person with whom one shares a *nen seki* places a person in grave danger until the 'second funeral' (Price 1990:309-10).

26. The 'rejoicing' (*jando* lit. 'have fun') refers to the custom of singing and dancing with the coffin (Lichtveld & Voorhoeve 1980:246).

27. For the meaning of *troki man* see note 13. Compare the passage on p.108 where the *basja* complains about the absence of a singer at the dance party; apparently this was the deceased woman.

28. This custom can still be found in the Suriname interior (Lichtveld & Voorhoeve 1980:246).

Part II: Saramaccan

Matthias Perl

Introduction

About 430,000 people in several countries throughout the world call themselves "Herrnhuter". They see Herrnhut village, which is situated in the eastern part of Saxony (Lausitz), in the place where today the three countries Germany, Poland and the Czech Republic meet, as the source of an intense and remarkable missionary work which started in 1732 (cf. Hickel 1967, 5).

The Herrnhut Protestant Fraternity's origins lie in Bohemia. *"The people who founded Herrnhut in 1722 were Moravian exiles who had left their homeland because of their faith. Their fathers were members of the Old Brotherhood in Bohemia and Moravia, which went underground due to the political occurrences of the Thirty Years' War. These people wanted to practise their faith openly and were grateful for being allowed to settle on the land and property belonging to Reichsgraf Nikolaus Ludwig von Zinsendorf."* (Hickel 1967, 9-10). Just as many other Protestant Christians from Bohemia and Moravia found a new homeland in different parts of Germany so did these immigrants find their new homeland in Herrnhut. In 1731 Reichsgraf Nikolaus Ludwig von Zinsendorf und Pottendorf participated in the coronation festivities in Copenhagen. At the Court, he and some of the brethren, who accompanied him on his journey, got to know the black slave Anton, who came from St. Thomas, a Danish colony in the Caribbean. His description of the conditions there and the fact that the slaves had never heard of God or Jesus Christ initiated the Herrnhut Fraternity's missionary work on St. Thomas and later in many parts of the world. On August 21st 1732, the first missionaries, Leonhard Dober and David Nitschmann, left the village of Herrnhut via Hamburg and Copenhagen and headed for St. Thomas in the Caribbean.

In 1765 Herrnhut missionaries (the Bohemian Brethren) started their missionary work amongst the Bush Negroes in Surinam which had already been recognized as a free community by the Dutch colonial administration in 1762. Already before that the missionary work of the Arawak Indians in Berbice and Surinam had started in 1735. The existing 36 parishes in Surinam have today a total of 40,000 members.

At the time of the Spanish conquest in the Caribbean, Surinam, as we know it today, lay on the periphery of European interests in this area. Although it had already been "discovered" in 1499, it was not until 1613 that the Dutch set up a trading post on the Surinam river. The English settlers arrived in 1630, and in 1651, England declared Surinam to be her colony. It was presumably around 1652 that the first Negro

slaves came to Surinam with the English settlers from Barbados. In 1664 Portuguese-speaking Jewish settlers, who had been driven out of Northern Brazil, also entered the country with their slaves. In 1667 Surinam became a Dutch colony until it gained independence in 1975 (apart from two short periods in 1667 and from 1804 to 1816 when it was governed by the English).

In 1651 there were already some slaves who had fled to the hinterland, where in 1726 about 5,000 to 6,000 slaves lived on the banks of the river Saramacca. These and other groups of runaway slaves (Bush Negroes) could, in the course of time, establish communities and develop their own language or rather, varying dialects. The linguistic diversity currently existing in Surinam (e.g. languages of the Red Indians, Dutch, English, Chinese, Creoles, Indian and Indonesian languages) provides an interesting field for research into the evolution of languages.

The Saramaccan Creole language, which is still spoken today by 20,000 Bush Negroes, is usually regarded as an English-based Creole language, although 57 percent of today's basic vocabulary originates from Portuguese (cf. Holm 1989, 438). My own studies which are based on dictionary entries show an even higher percentage of Portuguese vocabulary (Perl 1992). Categorizing it as a Romance-based language could therefore be justified and has been done so by Portuguese-speaking dialectologists (Silva Neto 1970, Peixoto da Fonseca 1985, Leite de Vasconcellos 1987). But function words stem to a large extent from English.

The Saramaccan language is of particular interest for Creole studies because it is the American Creole language with the most African characteristics e.g. use of different intonation levels (tones) as in the Niger-Congo languages, the relatively high proportion of words of African origin and semantic structures which depend on the substratum language. The grammatical explanations in the appendix of this dictionary which were probably put together by Riemer himself, give an insight into the structures of nominal and verbal classes.

Research studies into the Saramaccan language have been carried out since the 18th century (Schumann 1778). Of particular interest in recent years, are the studies of the Summer Institute of Linguistics in Paramaribo, as well as numerous individual studies carried out mainly by North American, Caribbean and Dutch linguists (see amongst others Rountree/Glock 1982, Alleyne 1987, Smith 1987, Byrne 1987).

Martin wrote on the history of the Saramaccan language (1887, 52):

"All Bush Negroes speak a so-called Negro-English, but alongside this, Negro-Portuguese has been preserved by the Saramaccans on the upper Surinam river. In the past, both languages co-existed more independently than today because the former derived from English and the latter from the language of the Jews who came from Brazil and both were changed by the Negroes. The Negro-English was known as "ningre-tongo", "ningre" (Negro language) or "bakra" (European) whereas the Negro-Portuguese "dju-tongo" was called "language of the Jews" or "Saramaccan" by the

missionaries. "Ningre" and "dju-tongo" enriched one another ever since the Negroes from different English and Portuguese plantations mingled, and dju-tongo declined with the impoverishment of the Portuguese planters, whereas ningre was enriched even more by Dutch and French vocabulary. Through the Herrnhut brethren several German expressions crept into the language and some African words were preserved. In this way, this curious language was created and is called Negro-English owing to its dominant elements, while dju-tongo only survived with the negroes on the upper Surinam who mostly came from the Portuguese plantations. Negro-Portuguese was restricted to those Negroes already there in 1854, but they all understand Negro-English, so the missionaries no longer teach Saramaccan, and Portuguese expressions are fading out."

Studies on the existence of Portuguese lexical units in Creole languages form the basis of the monogenetic theory on the evolution of these languages. This is a hypothesis of development which assumes that African words form the oldest lexical strata in Creole languages and Portuguese words the second oldest strata which have gradually disappeared. There are different origins of the Portuguese elements in the Saramaccan language. Besides the supposition expounded by Martin, that knowledge of the Portuguese language was taken over from the Jewish Portuguese landowners, it cannot be dismissed that the majority of slaves had already possessed a knowledge of the Portuguese contact language which they had brought from West Africa to America. Captain John Gabriel Stedman stated that the Surinam Negroes spoke like those from the Guinean coast (1800, 240):

"My yery, nacomeda my: woman, I am hungry. - This is enough information in regard to the language of the Coromantyn Negroes, which is what they speak at the coast of Guinea.

small: pyky. - very small: pykinini."

Even if two places of origin were possible, a knowledge of Afro-Portuguese could be assumed. The distinction between dju-tongo and Saramaccan, which Smith makes (1987), loses significance when one looks at Martin's statement (1887) again, where he mentions that the term "Saramaccan" was used by the missionaries. A deliberate distinction between dju-tongo and Saramaccan cannot therefore be confirmed. So far, a number of studies have been made on the history of the Saramaccan language (compare specifically Perl (1984) and Smith (1987)).

Just like with Negro-Dutch of the present day US-American Virgin Islands (see Stein/Stolz 1986), the linguistic development of Saramaccan can be well understood, since, amongst other materials, early letters, dictionaries and grammar books are available from the Herrnhut archives (see Stein/Perl 1993) and more recent publications by the Summer Institute of Linguistics in Paramaribo can be used by way of comparison (De Groot 1981, Rountree/Glock 1982). In addition to this, there is a multitude of monographs, articles and new editions of books which deal with the

history, regional studies, languages etc. of Surinam. The bibliography in Smith's work (1987) names the most important essays covering this topic.

The Saramaccan language is, in my opinion, of particular interest for the study of the lexical development of Creole languages since this process was not without problems. Presuming that at the beginning, a high percentage of the vocabulary was Portuguese, which, as mentioned above, has two origins, English later presented itself as the most important contact language. This English was more of a vernacular English and to a certain extent an English-based Creole (Sranan), than a variety of standard English. The lexical influence by the Dutch language and to a lesser extent the German language, also have to be taken into consideration.

If one follows now the postulated developmental laws of Creole languages, it would have to be demonstrated that the Portuguese-derived units in Saramaccan were gradually replaced by lexical units from other languages. This was not the case, however, as no dominating prestige language could have an effect on Saramaccan. Dutch can be excluded and English was no longer present to any significant extent in the 18th and 19th century. However, because Saramaccan created an identity for its speakers, it could be preserved in the form as we recognize it today. Saramaccan therefore clearly proves that the danger of decreolization is less when the original base language and the decreolizing target language are different.

The dictionary of the Saramaccan language known to be the first, is the one compiled by Christian L. Schumann (Schumann 1778). There are different copies of this dictionary; not all of them are completely identical. One of these copies is in Herrnhut.

Schumann had a scholarly background and went to Surinam in 1776. He was probably the first author to write a dictionary in a Romance-based Creole language -if one takes lexical units as a criterion for categorizing. He writes about his work:

"On the 28th, I finished the compilation and copying of the new extensive dictionary of the local Negro language, which is drawn up to include a grammatical section. I went through it thoroughly with our Johannes and corrected it. If someone who had studied Latin comes among the Free Negroes, he will be delighted to find so many Latin words in this language, which have barely changed. The reason for this stems from the fact that the ancestors of these Free Negroes were mainly slaves of Portuguese Jews. Should anyone come to Surinam with knowledge of Latin, Hebrew and English, he can, with this knowledge, learn the languages of the Free Negroes, the Arawakan Indians and the Negro slaves within a short time."

(cf. Staehelin s.d. a, 347)

Schumann's metalinguistic statements show that any Eurocentristic racist attitudes towards the Saramaccan Negro language are far from his mind - a position which is rarely taken by linguists even in the 19th century and the beginning of the 20th century. Also the distinction he makes between the language of the Free Negroes

(Saramaccan) and that of the Negro slaves (Sranan) is remarkable for the end of the 18th century. Hugo Schuchardt analyzed Schumann's dictionary in a longer essay in 1914, so that now a printed and annotated version exists alongside the handwritten manuscripts in Herrnhut and Paramaribo (Schuchardt 1914). It is curious that Schuchardt did not obtain the manuscript from Herrnhut, but from Surinam. This is known because the copies have a different pagination.

The second dictionary of the Saramaccan language by Johannes Andreas Riemer was written under different circumstances. Riemer arrived in Paramaribo in August 1779 and stayed in Bambey (the Saramaccan mission post) from September until November 1779 and (after a break in Paramaribo due to illness) from January until March 1780, before returning to Europe in June. Although it is beyond doubt that he devoted a lot of time to the study of the Saramaccan language, as a skilled weaver, he did not have Schumann's scholarly background to enable him to compile a dictionary or analyze the grammar of an unknown language. Neither in his diaries nor in his history of missionary work did he mention that he had compiled a dictionary in Surinam. He wrote about his language studies:

"I have now eagerly taken up my language studies again, which had previously been interrupted through illness and in particular as knowledge of the local language is more essential in my present situation than it has ever been before. The repeatedly mentioned baptized Negro Captain Johannes Arrabini served me well every day or more so every hour, and I was so happy to be able to satisfy the urgent needs of the parish while I was there on my own, by opening the newly erected church in the presence of a surprisingly large crowd of black listeners with a speech ."

(cf. Staehelin, s.d. b, 221)

In Riemer's dictionary, the grammar section of which can be seen as the first structural analysis of a Romance-based creole language, the majority of entries coincide to a large degree with Schumann's dictionary, but there are also some differences. To a certain extent Riemer uses different turns of phrases as examples and adds a short version of the grammar of the German and Saramaccan language. The edition of the Riemer dictionary is therefore not just an amendment of Schumann's dictionary but also gives new grammatical rules and different entries.

It can therefore be assumed that Riemer came across Schumann's dictionary in Bambey and copied it, altering it only slightly. This is, however, only speculation. There are no indications of this in the chronicles of the Herrnhut archives.

To my knowledge there is only one copy of the dictionary manuscript by Johannes Andreas Riemer which is in the Herrnhut archives in Herrnhut (Saxony). It is written in Gothic script and, therefore, can in many places only be deciphered with difficulty. The 76-page manuscript has been well preserved.

In order to keep as close as possible to the original, I have only made those changes which were absolutely necessary. The line above a consonant used in Gothic script to

indicate the doubling of that consonant was not used, instead, both consonants were written. A hyphen was used to indicate division of words. I have copied Riemer's examples which were written in Roman alphabet in italics. The accents used by Riemer are not always clear. I have endeavoured to remain as true to the original as possible. The differentiation between the written variants of -s and -h causes problems, but because the confusion would not result in a semantic change I cannot see any major differences arising from it.

Obvious spelling mistakes were only highlighted where they could have resulted in misunderstandings.

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Woerter,, Buch
Zur
Erlernung der
Saramakka,
Neger,, Sprache.

Joh: And. Kiemer

A.

- a,** er, es, sie /:wenn von einer Frau die Rede ist:/
he, it, she /: when speaking of a woman:/
- abadjà,** ein Lappen, womit die Männer ihre Schaam decken.
a cloth which men use to cover up their genitals
- abbà,** die Kinnlade; die untere Hälfte eines Kopfes; auch eine
gewisse Art Schüsseln.
*the jaw bone, the lower part of a head; also a certain
kind of bowl*
wi da vo swütti proba vo wann abba pingo wir bezahlen
für die untere Hälfte eines pingo-Kopfes 4 Schuß Pulver.
*we pay for the lower part of a pingo-head 4 rounds of
gunpowder*
- abûti,** ein wenig.
a bit
- abò,** eine grosse Art Hirse, gut zu essen; ein Baum u. deßen
Frucht, der auch **amaná** heißt.
*a large type of millet grain, good to eat; a tree and its
fruit, which is also called amaná.*
- abra,** drüben, gegenüber; hinnüber fahren, hinnüber gehen.
over there, opposite; to drive across, over
meki wi abra, laß uns auf die andere Seite des Flußes
gehen.
let us go to the other side of the river
/:gewöhnlicher ist: **meki wi go na otrobanda**
/:more common is: **meki wi go na otrobanda** .
- adjabre,** verläumden, verrathen, falsch seyn; heucheln, Falschheit.
*to slander, to betray, to be false; to play the hypocrite,
falsity.*
- adjanashi, od. anashí,** eine Spinne, der Krampf in den Gliedern.
a spider, the cramps in the limbs
- adjanashi-hosho,** Spinnewebe.
spider's web
- adinja,** Ingwer; ein Stachelschwein
ginger; a porcupine
- adingo,** Garnaal, eine Art kleine Krebse.
shrimp, a small kind of crab
- adjoshi,** der Abschieds-Gruß, á Dieu, Adjo.
the farewell, adieu, goodbye

<i>adomîto,</i>	ein Schmetterling. <i>a butterfly</i>
<i>adummachwéh,</i>	ein Floh, <i>a flea</i>
<i>afittieh,</i>	ein Pfriem, Bohrer, jeder spitziger Stift. <i>an awl, drill, every sharpened pen</i>
<i>agamma,</i>	eine Art Eidexen. <i>a type of lizard</i>
<i>agatta,</i>	ein von Blättern geflochtener Ring oder Krantz, den die Neger auf den Kopf legen, wenn sie etwas schweres auf demselben tragen. <i>a garland or ring woven of leaves, which the negroes put on the head when carrying something heavy</i>
<i>agehn,</i>	wiederum, schon wieder. <i>anew, again</i>
<i>aghalala,</i>	ein Tausend-Bein./: Nota: das gh muß recht aus dem Gaumen heraus geholt werden./ <i>a centipede./: Note: the gh has to be pronounced right from the palate</i>
<i>àgo,</i>	ein Knoten, der Knöchel am Fuß. <i>a knot, the ankle of the foot</i>
<i>agomau,</i>	der Ellenbogen. <i>the elbow</i>
<i>aguja,</i>	eine Nähnadel. <i>a sewing needle</i>
<i>agofutu,</i>	die Verse am Fuß. <i>the heel of the foot</i>
<i>aherapapa,</i>	ein Kackerlack. <i>a cockroach</i>
<i>ahò,</i>	eine Hacke. <i>a hoe</i>
<i>ahharapau,</i>	ein Stock mit einer Gabel <i>a stick with a fork</i>
<i>ahomèh,</i>	der Fleck, wo die Hirnschaale offen ist, bei kleinen Kindern.

the spot where there is a hole in the skull of little children

ahhu, der Nebel; die Wolcken, der Thau, eine Art Gras oder Quecken, alles Unkraut.
the fog; the clouds, the dew, a type of grass or couch grass, all kinds of weed

ai, ja.
yes

aibi, die Nieren, eine Art kleine Bohnen. die Nieren heißen auch **hondimann**.
the kidneys, a type of small beans. the kidneys are also called hondiman

aijun, Zwiebeln.
onions

aiti, acht, 8, der achte
eight, 8, the eighth

aititentêni, od. aititeni, achtzig, 80.
eighty, 80

akali, die große Art schädliche Krokodill, Kayman genannt.
the type of a big, dangerous crocodile, called cayman

akami, der Trompeter Vogel.
the trumpeter bird

aki, hier, hieher.
here, hither

akketteh, eine Art Hühner, mit sehr kurzen Füßen.
a type of chicken with very short feet

akkusehuweh, ein kleines 4 füßiges Thier, eine Art von Kaninichen./ es heißt auch **sranda**:/
a small animal with 4 feet, a type of rabbit./it is also called sranda:/)

akóshorra, ein Holz, womit man den Fußboden glatt schlägt.
a wood with which one beats the floor even.

akra, Pfannekuchen.
pancake.

<i>akramba,</i>	der Stinckvogel. <i>the stinking bird</i>
<i>akumaba,</i>	Klösel von Reismehl. <i>dumpling made out of rice-flower</i>
<i>alà,</i>	dort, dorthin. <i>there, thither</i>
<i>alalla,</i>	ein schöner bunter Rabe. <i>a pretty, colorful raven.</i>
<i>alattu,</i>	eine Kaze. <i>a cat</i>
<i>alikbe,</i>	ein Trichter. <i>a hopper</i>
<i>alikbo,</i>	die Hüfte. /: siehe auch <i>djonku</i> , oder <i>jonku</i> .:/the hip. /: see also <i>djonku</i> , or <i>jonku</i> .:/)
<i>alinatu,</i>	die Platte zum Kaßabi backen. <i>the plate used to bake cassabi</i>
<i>alîsi,</i>	der Reis. <i>the rice</i>
<i>alisi-pau,</i>	Reisstroh. <i>rice-straw</i>
<i>bakka alisi,</i>	der Nachwuchs vom Reis. <i>the new shoot of rice</i>
<i>alleki,</i>	gleichwie. s. auch <i>leki</i> u. <i>kumma</i> . <i>just as. see also leki a. kumma .</i>
<i>allewan,</i>	einerley, gleichviel. <i>nonetheless</i>
<i>alóka,</i>	eine Raupe. <i>a caterpillar</i>
<i>alutukù,</i>	Sürsack, eine Westindische Frucht, sehr gesund sowohl roh als gekocht.

Sour-sop, a West Indian fruit, very healthy, raw as well as cooked.

amaija,

morgen, der morgende Tag.
tomorrow.
otroamaija, übermorgen.
the day after tomorrow.

amanà,

eine Art Palmbaum, mit sehr langen blättern voller Stacheln; Die Frucht ist rothgelb, gut zu essen u. sehr fett; sie ist sonst unter den Namen Aura bekannt. Von ihr wird das Palmöhl gemacht./: sie heißt auch **abò:/**
a type of palm tree with very long leaves full of thorns, the fruit is reddish-yellow, good to eat and very fat; it is also known by the name Aura. Palmoil is made out of it./:it is also called abò:/

ambeh?

wer? welcher?
who? which one?

ambun,

es ist nicht gut./:das ist schlecht, anstatt **a no bun :/**
mi wehri teh ambun, ich bin äußerst müde.
sükri swütti teh ambun, oder **swütti ougri,** Der Zucker ist unbeschreiblich süß.
it is not good, /:this is bad, instead of a no bun:/
mi wehri teh ambun, I am very tired.
sükri swütti teh ambun, or **swütti ougri,** the sugar is indescribably sweet.

amollò,

eine grosse Art Eidexen.
a large type of lizard

amollu,

eine Art Frösche mit langen Beinen. Die Indianer essen sie.
a type of frog with long legs. The indians eat them.

aneru,

ein Fingerring.
a ring for one's finger.

angu,

ein sehr dicker Brey von Reis-oder Bananne-Mehl, welcher mit **lalu** oder **Pinda-blaffo** gespeißt wird.
a very thick mush made of flour made of rice or bananas, which is eaten with lalu or pinda-blaffo

anolleh,

eine Art Fischreiher.
a type of grey heron

anwana,

die weiße Art Stinckvogel.
the white kind of vulture

<i>apè,</i>	/:besser <i>napè</i> :/ aufrecht, perpendicular. <i>hoppo apè,</i> stehe auf vom sitzen oder liegen /:better <i>nape</i> :/ upright, perpendicular. <i>hoppo apè,</i> get up from sitting or laying
<i>apítipíti,</i>	Klösel von grüner Bananne. <i>little dumpling made of green bananas.</i>
<i>appo,</i>	zurückprellen, abglitschen. <i>to bounce back, to slip down.</i>
<i>arêre,</i>	schon wieder. <i>again</i>
<i>asapra,</i>	der Schenckel, das dicke Bein. <i>the thigh, the thick leg.</i>
<i>asêh,</i>	Hexerey. <i>witchcraft.</i> <i>dí omi á habi asêh.</i>
<i>asêhmann,</i>	ein Hexenmeister, oder ein Mensch, der durch Zauberkünste umbringen soll, neml. Menschen <i>a sorcerer, or a man that is supposed to kill by witchcraft, namely people</i>
<i>asemprêh,</i>	eine Art von Tortur, da eine Schnur mit Knoten um den Kopf eines Mißthäters gebunden u. sehr scharf gezogen wird, um ihn zum Geständniß zu zwingen. <i>a kind of torture, in which a string with a knot is bound around the head of a culprit and tightened firmly, to force him to confess.</i>
<i>siékkieh,</i>	ein gewißes spiel. <i>a certain game.</i>
<i>ashîa,</i>	das Sodbrennen. <i>the heartburn.</i>
<i>asokinjenjeh,</i>	die leuchtenden Käfer oder Fliegen. <i>the glowing bugs or flies.</i>
<i>ashogidi,</i>	ein dünner Brey von weichen Bananne, gerösteten Welschkorn u. kaltem Wasser. <i>a thin mush made of soft bananas, roasted corn and cold water.</i>

- ashogò,** ein Federbusch auf den Kopf, wie versch. Vögel haben.
a plume on the head, like some birds have.
- auwa,** die Schulter.
the shoulder
- auwauweh,** eine Fledermaus.
a bat
- awà,** freylich, allerdings,
certainly, admittedly
- awáli,** der stinkende Surinamische Marder oder Iltis, der Hünen u. Eyer frißt. Das Weibchen trägt seine Jungen in einen Sack zwischen den vorder-Füßen.
the stinking Surinamese marten or polecat that eats chicken and eggs. The female carries its young ones in a sack between the forelegs.
- awara,** eine dem **amana** sehr ähnliche Art Palmbaum, deßen Frucht auch eßbar ist; aber diese sowoll als der Baum, ist nicht so groß als der **amana**.
a palm tree similar to the amana, its fruit is also edible, but this as well as the tree is not as big as the amana.
- awítti,** eine Mäuse- oder Ratzen-Falle.
setti awítti, eine solche Falle aufstellen.
a trap for mice or rats.
setti awítti, to set such a trap.
- awwò,** die Großeltern, Großvater, Großmutter, die Vorfahren.
the grandparents, grandfather, grandmother, the ancestors.
- B.
- babùn,** ein Pavian, eine große Art Affen mit Bärten. Diese schreyen so gräßlich.
a baboon, a type of large monkey with a beard. They scream horribly.
- babùn-fakka,** eine Art Schneidgras mit breiten Blättern,/das mit schmalen Blättern heißt **kengesi**:/
a type of sawgrass with broad leaves,/ the one with small leaves is called kengesi:/)
- bae,** gelb; roth, hellroth.:/ Nur blutroth heißt **njae**:/
yellow; red, light red.:/ only blood-red is called njae:/)

- baelabo,** eine große Art Schlangen, mit gelben Schwanz.
a type of large snake with a yellow tale .
- bafumba,** ein Buschhund, oder Fuchs.
a "bushdog" or fox.
- bai,** kaufen, bezahlen.
to buy, to pay
- baija,** tanzen; Kamerad.
to dance; comrade.
- bakka,** der Rücken; hinten, rückwärts, zurück; nach, hintennach, backen,
the back; back, backwards, back to; behind; to bake,
bakka hati mi, der Rücken thut mir wehe.
my back is hurting
mi planta nanà na mi hosho bakka , ich pflanze Ananas hinter meinem Hause.
I plant pineapples behind my house.
a kom bakka, er kommt zurück.
he is coming back
na sonde bakka, nach dem Sonntag.
after sunday.
a de na mi bakka, er kommt hinter mir, it, er verfolgt mich.
he is coming behind me, also: he is following me.
bakka kashaba, Kaßabi backen./: **jasha** ist gewöhnlicher./:
to bake cassava./: jasha is more common./)
- bakkra,** ein Europäer, Blonnter.
a European, blond person.
- bakkra-kontri,** Europa.
Europe.
- bakkraman,** so werden hier alle Leute genannt, die nach Paramaribo gehen, bis sie wieder zurück kommen.
this is what all the people are called that go to Paramaribo, until they come back.
dem bakkraman bulja tumushi, tide dem kishi (od. **habi**), **tuteni dagga kaba,** die Gesellschaft, die nach Paramaribo gereißt ist, hält sich gar zu lange auf, heute ist schon der 20te Tag seit ihrer Abreise.
the group that has gone to Paramaribo, is staying too long. Today is already the 20th day since their departure.
- bakuba,** Bananne, Pisang.
banana.

- bâla,** eine Kugel, sie nennen auch Bley so
a bullet, another name for lead
- bâli, od. bari,** auslehren, ausfegen.
to empty, to sweep up .
- bambei,** Geduld! warte nur! gedulde dich!
patience! just wait! have patience!
- bambi,** ein Leguan, eine sehr schöne große Art Eidexen mit
einen Kamm über den ganzen Rücken. Die Neger essen
sie überaus gern.
*an iguana, a very pretty type of lizard with a crest
across its back. The negroes like to eat it very much.*
- banda,** das Ufer
the bank
otrobanda, das jenseitige Ufer.
the opposite bank.
- bangä,** die Angst, angst seyn, bange seyn.
the fear, to be fearful, to be afraid.
bangä kishi mi, es ist mir Angst.
I am frightened.
mi no bangä, ich bin nicht bange.
I am not frightened.
- bangula,** verzögern; aufhalten, einen aufziehen.
to slow down; to hold up, to tease someone.
ju bangula mi tumushi, du hältst mich gar zu lange auf.
you are holding me up too long.
- banja,** die Seite, das Bauchstück von einem Thier, ein Musikali-
sches Instrument der Neger, eine Art von Zitter mit
Darm-Seiten.
*the side, the belly part of an animal, a musical instru-
ment of the negroes, a kind of zither with gut strings.*
banja-boon, eine Rippe.
a rib
- banki,** ein Stuhl, eine Bank.
a chair, a bench.
putta na banki liba, lege es auf den Stuhl.
put it on the chair.
- banna,** bammeln, hin und her schlenkern.
to dangle, to swing to and fro.

- bari*, od. *bali*, ein Faß; schreyen, lermen, ein Geräusch machen; das Geschrey, der Lerm.
a barrel; to scream, to make noise, to make a sound; the screaming, the din.
- a bari tranga*, er schreyt heftig .
he is screaming very loud.
- barimatu*, od. *balimatu*, der dritte Monat in der großen Regenzeit, der ohngefähr mit den Junius übereintrifft.
the third month of the main rainy season, that is during the same time as June.
- barika*, od. *belle*, der Bauch, das Gemüth, die Schwangerschaft.
a habi barika (od. *belle*.) sie ist schwanger, das Thier ist trechtig, der Fisch hat Rogen.
she is pregnant, the animal is carrying, the fish has roe.
a trueh barika, od. *a hiti barika*, sie ist zu früh niedergekommen; oder sie hat die Frucht abgetrieben.
she had a miscarriage; or she had an abortion.
alisi ha barika kaba, die Aehre steckt schon im Halm.
the ear is already in the stalk.
(jamjam vo alisi fikka jetti na pau dindru.)
barika hati mi, od. *barika jam mi*, der Bauch thut mir wehe.
my belly is aching.
mi tan membre wansonndi na mi barika, od. *barika vo mi a membre*, ich überlege mir etwas, ich denke über eine Sache.
I am thinking of something. I am thinking about something.
- barki*, eine Verabredung; verabreden, vestsetzen.
a date; to arrange, to fix.
mi keh meki barki ko ju, ich will mich mit dir verständigen, über die Sache
I would like to reach an agreement with you, about the matter.
- báruma*, die Art Rohr, oder Gesträuch, wovon die *matappa manari* geflochten werden.
the type of reed or straw the matappa manari are woven of.
- basi*, Meister.
master.
- bashia!* bücke dich.
bend down.
- bashia*, sich bücken, erniedrigen, heruntersteigen, hinunter gehen.
to bend down, to degrade, to descend, to go down.

mi bashia kunnenu, ich gehe den Berg hinunter.
I walk down the hill.
wi bashia lio, wir fahren den Fluß hinunter.
we are going downriver

bashorre, ein Brisen.
a breeze

bashra, ein Bastard, Huren-Kind; ein Schimpfwort,
a bastard, a son of a bitch; profanity,
ju bashra ju!

bâsu, unten, drunter, niedrig, der unter-Busch, das niedrige
 Gesträuch im Busch
under, underneath, low, the lower bush, the lower bushes
in the jungle.
a de na basu, er, es ist unten
he, it is down.
mi tan go na basu, ich gehe den Fluß hinunterwärts
I go downriver.
basu wi kotti ko lefangi, pau wi falla ko matjaru, das
 niedrige Gesträuch kappen wir mit dem Hauer, aber die
 starken Bäume fällen wir mit der Axt
we trim the lower shrubs with the machete, but the
strong trees we fell with an axe.

batta, ein Reh.
a deer.

battra, eine Buddel, Bouteille.
a bottle.

bebé, trinken; ein Baum, dessen Holz nicht leicht spaltet
to drink; a tree of which the wood does not split easily.

bêgi, bitten; beten, das Gebet
to beg; to pray, the prayer

begin, anfangen, der Anfang
to begin, the beginning.

belle, s. *barika*
mi belle od. *barika fulu*, ich bin satt
I am full
di buka mi putta na belle, daß habe ich mir hinter die
 Ohren geschrieben
this has sunk into my memory.
mi belle kuleh, ich habe den Durchfall
I have diarrhea.
mi belle tappa, ich habe Verstopfung
I am constipated

- bem,** der oberste Balken in einem Hause, der die Dachsparren trägt; alle Wagerechtliegende Balken an einem Hause
the upper beam in a house, it carries the rafters; all horizontal beams of a house
bradi bem, die Balken, die nach der Breite des Hauses liegen
the beams that lie across the breadth of the house
langa bem, die Balken, so in der Länge liegen.
the beams that lie across the length of a house.
- bembe,** das Kraut Portulak oder Porcellän.
the herb portulaca or purslane.
- bendi,** biegen, neigen, krümmen; krumm, gebogen.
to bend, to bow, to wind; bent, arched.
- berewere,** gar sehr, über Erwarten.
indeed, beyond expectation.
- bêri,** begraben, verscharren.
to bury, to dig in.
- bêsheh,** eine Kröte, ein Frosch.
a toad, a frog.
- beter,** beisser.
better.
- béti,** eine Lockspeise.
a bait
- betre,** ein Meisel, Stemmeisen.
a chisel, a crowbar.
- bevo,** zuvor, vorher; ehr als.
at first, before; earlier.
- bi,** zeigt an, daß etwas schon vergangen oder schon geschehen ist; oder es zeigt an, daß etwas ungewiß ist /: nota perfecti; it; nota conjunctivi s. optativi :/ indicates that something is already over or has already happened; or it indicates that something is uncertain
mî bi de ko hem, ich bin mit ihm gewesen.
I have been with him.
mî bi liba ala, ich habe daselbst gewohnt.
I used to live there
a bi bun, das wäre gut.
that would be good.
a bi so, es mag woll so seyn.
it may be like that
effi a bi jeri, a bi sa kom, wenn er es gehört hätte, so

- würde er woll kommen.
if he had heard it, he would come.
a bi ju lau, du magst woll nicht recht gescheut seyn.
you must be out of your mind.
- bia**,
 der Bart, die Quaste (weibl. blüthe) an den Welschkorn-Kolben.
the beard, the tassel (female flower) on the corncob.
pulu bia, den Bart abscheren.
to shave off the beard.
- biggi**,
 dick, dickseyn, die Dicke, groß.
big, to be big, the thickness, large.
- bika**,
 denn, weil, zum Exempel.
because, for, for example.
- bila**,
 umkehren, drehen, wenden, verändern.
to turn back, to turn, to turn around, to change.
a bila buka, er hält sein Wort nicht.
he does not keep his word.
mi bila hatti, ich breche mich.
I vomit.
heddi va hem bila, od. **oijo va hem bila**, er ist betrunken, er taumelt.
he is drunk, he staggers.
- bingo**,
 der Nabel;
the navel
bakuba bingo, der Pausch, der an einen jeden Busch Bananne von der Blüthe übrig bleibt.
the ball that remains on each bunch of bananas after each blossom.
- binpróh**,
 leere oder taube Körner.
empty or barren grains
di pinda ha binproh, diese Pinda ist taub, hat keine Körner, es ist nur leere Schaaale.
this peanut is unfruitful, has no grains, it is only an empty shell.
teh wan fruta no ha jamjam, wi takki; a ha binproh
- bîri**,
 eine Art Messer, Kappmesser genannt. Seine Breite beträgt beynahe 2 Hand breit; es wird gebraucht, Bäume zu fällen u. zu spalten.
a type of knife, called jack knife. It is almost 12 inches wide and is used to fell and split trees.
- bîrihudu**, od. **bîripau**,
 ein Baum, dessen holz röthlich ist; der Kern dauert sehr lange, der Stiel aber fault bald. Seinen Namen hat er daher, weil seine Frucht eine so breite Schote ist, daß sie einen Kappmesser gleicht.

a tree that has reddish wood; the heartwood lasts a long time, but the stem rots easily. It received its name because its fruit has such a wide pod that it looks similar to a jack knife.

bisakka,

die Art Fischkörbe od. **kamina**, die einen Dekel haben, der sich, wenn ein Fisch die Lockspeise anbeißt, zuschließt u. denselben fängt.
the kind of fishing basket or kamina that has a lid which, when a fish gets the bait, closes and that way catches it.

bisih, od. **besih,**

bekleiden, beschürzen; ein Kleid p. anziehen.
to cloth, to dress; to put on a dress, etc.
mi bisih mi jakketi, hempi, meija, sappatu, p.

bita,

bitter; die Galle, bitter seyn.
bitter; the gall, to be bitter.

bitju,

ein Wurm, Ungeziefer.
a worm, vermin.

blaffo,

alle dünne Brühe, als Fleisch od. Fischbrühe u. dergleichen.
a type of thin broth such as meat or fish broth.

blakka, od. **brakka,**

schwarz, blau, schwarz od. blau seyn.
black, blue, to be black or blue.
liba blakka, tchuba tanngo kai, es sind recht schwarze Wolken da, es wird regnen.
the clouds are pretty black, it will rain.
tchuba tan blakka, es ziehen Regen Wolken auf.
rain clouds are coming in.

blaku,

eine Höhle, ein Loch; eine Grube.
a cave, a hole; a hollow.

blakuwatra,

eine Quelle.
a spring.

bleshi,

segnen; der Segen.
to bless; the blessing.

blo, od. **bro,**

blasen; wehen; ruhen; Athem holen; die Ruhe, der Athem; die Faust; ein Schlag mit der Faust.
to blow; to wave; to rest; to breathe; the silence, the breath; the fist; a punch with the fist.
mi bro alisi, ich blase die Streu vom Reis weg.
I blow the straw away from the rice.
blo faija, blase od. wehe das Feuer an.

blow the fire on.
dem bro tutû, sie blasen die Pfeife.
they blow the horn.
mi bro, od. **mi jam bro**, **blo** ich ruhe.
I am resting.
di siki morro hem, a tango bro, die Krankheit ist gar zu heftig, er wird sterben. zur Ruhe gehn
the illness is very bad, he will die. (go to rest).
na wan bro, auf einmal, in einem Augenblick.
all of a sudden, in one moment
mi kotti di pau na wan bro, od. **mi teki wan bro**
no morro va kotti di pau, diesen Baum haue ich in einem Augenblick um.
this tree I will fell in no time.

bloblò,
 lau.
 lukewarm
bloblò watra, haffo kendi: laues Wasser.
 lukewarm water.

bo,
 der Schießbogen; eine Feder zum spannen, als eine Stahlfeder u. dergleichen.
the bow; a feather for tension, like a steel feather and of that kind.
di goni poli, bo brokko, die Feder an der Flinte ist zersprungen.
the feather on the shotgun is broken.

boà,
 fliegen; ein gewisses Kraut, in der Fortsprache **kallelu** genannt, es giebt einen ungemein wohlschmekenden u. gesunden Spinat. Als **kandu** aufgehängt, schreiben ihm die Neger die Wirkung zu, daß wenn eine Mutter sich an demselben vergreift, ihr Kind die fallende Sucht bekommt.
to fly, a certain herb, in Sranan called kallelu, it makes a very good and healthy spinach. When hung up as kandu, the negroes ascribe it the effect that when a mother misappropriates it, her child gets the falling sickness.

boashi,
 eine Krankheit, da die Zähne u. Finger abfaulen; sie ist ansteckend.
a disease that rots tooth and fingers; it is contagious.

bobbi,
 die Brüste; die Euter bey den Thieren; die Einschnitte an beyden Enden einer Hängematte, durch welche man die Schnüre zieht.
the breasts; the udder of animals; the tear at both ends of the hammock, through which the cord is pulled.
bobbi watra, Milch
 milk
da di minini bobbi, gib dem Kinde die Brust.
breastfeed the child.
pikin minini na bobbi, ein Säugling.
a baby

<i>bodjere,</i>	Zauberey. witchcraft.
<i>boi,</i>	ein Knabe, Junge. <i>a lad, boy</i>
<i>boffre,</i>	ein Buschbüffel, oder Waldesel. <i>a bush buffalo, or forest donkey.</i>
<i>bôka,</i>	die Nachgeburt, der Mutterkuchen. <i>the afterbirth, the placenta.</i>
<i>bôli,</i>	kochen, ein Geschwür. <i>to cook, a boil.</i> mi boli jamjam , ich koche Essen. <i>I am cooking food.</i> a boli kaba , es ist gar. <i>it is done.</i> mi ha boli , od. boli kishi mi , ich habe ein Geschwür. <i>I have a boil.</i>
<i>bôma,</i>	die größte Art Schlangen, bis zu etlich u. 20 Schu lang; ein großer Gott der Neger. <i>the largest type of snake, up to 20 feet long; a principal God of the negroes.</i>
<i>bomba,</i>	eine Taube. <i>a pigeon.</i>
<i>bongo,</i>	Famielie, Anverwandte, junge Pflanzen; Ableger, Sprösslinge. <i>family, relatives, young plants; layer, shoots.</i>
<i>bongopita,</i>	der Galgen. <i>the gallows.</i>
<i>boon,</i>	Knochen; Fischgräten. <i>bone; fish-bone.</i>
<i>boondji,</i>	ein Gebund, Büschel. <i>a bundle, bunch.</i> wan bôndji bakuba , ein Busch Bananne. <i>a bunch of bananas.</i> wa bondji hudu , ein Gebund Holz. <i>a bundle of wood.</i>
<i>boshi,</i>	küssen, ein Kuß. <i>to kiss, a kiss.</i>

boshiboshi , oder <i>boshitirelle</i> ,	eine Grille. <i>a cricket.</i>
boto ,	ein Korjar, Indianischer Kahn. <i>a corjar, indian boat.</i> boto heddi , die Spitze des Boots. <i>the tip of the boat.</i> ku va boto , das Hintertheil. <i>the butt.</i>
bra ,	Schwager. <i>brother-in-law.</i>
brara ,	Bruder, Geschwisterkind. <i>brother, sibling.</i>
brâri , od. brâli od. brâdi , od. bladi ,	breit, die Breite. <i>broad, the breadth.</i>
brarimau ,	die flache Hand, eine Ohrfeige. <i>the flat of one's hand, a slap.</i>
brasi , od. blasi ,	die Urinblase. <i>the bladder.</i>
brasha ,	umarmen, umfaßen. <i>to embrace, to grasp.</i>
bredi ,	Europäisch Brodt. <i>European bread.</i>
bribi	glauben. <i>to believe .</i>
brigoddò ,	ganz umdrehen, umstürzen, das oberste zu unterst kehren. <i>to turn over, to overturn, to turn upside down.</i> brigoddò di glasi , stürzte das Glas um. <i>turn the glass upside down.</i>
bringa ,	trachten, sich bestreben, treiben dringen, eilen. <i>to strive, to endeavour to do, to drive, to rush, to hurry.</i> a bringa na worko , er arbeitet hizig, emmsig. <i>he works passionately, eagerly, avidly.</i>
brîs , od. blîs , od. brîsi ,	belieben, so gut seyn. <i>feel like doing, to be nice.</i>

effi ju brís, da mi dishondi, sey so gut u. gib mir das.
would you be so nice and give me this.

brokko,

zerbrechen, zerreißen, zerschmeißen; anbrechen.
to break, to tear, to shatter; to crack.
ju brokko di djoggu Dramm kaba? Hast du die Pülle
 Dramm schon angebrochen, schon etwas davon genom-
 men?
have you already opened the jug with the dram, already
taken some?
brokko murrumurru,
 die Murrumurrublätter flechten.
to brade the leaves of a murrumurru tree.
brokko watra, gegen den Strom angehn.
to go against the stream.
wi no poli va brokko di tranga watra aki

bronn,

brennen.s. *tchima*.
 Nota. Dieses Wort ist Fortsprache, u. wird in hiesiger
 Sprache allein in folgender Redensart gebraucht.
to burn. see tchima.
 Note. This word is from Sranan and is in the local
 language only used in the following expression:
hattibronn, der Zorn.
the anger.
mi hattibronn, ich bin zornig.
I am angry.
hatti va hem bronn, od. **hattibronn kishi hem**, er ist
 zornig.
he is angry.

bruka,

ausbrüten; schälen, aufbrechen.
to hatch; to peel, to break open.
mi braka (sic!) **pinda**, ich kerne Pinda aus.
I stone the peanut.
di gannia bruka wobo, diese Henne brütet Eyer aus.
This hen is hatching eggs.

brushéh,

haßen, nicht leiden können, strenge halten.
to hate, don't like it, to be strict with someone.

brutu,

hochachten, hochschätzen.
to uphold, to respect highly.
mi no brutu disondi, dagegen bin ich gleichgültig.
it is a matter of indifference to me.
wan dürisondi wi brutu

bui,

fesseln.
to bind

buija,

zancken, schmälern, der Zanck.
to fight, to detract from, the fight.

- büi,** klein bleiben, nicht wachsen von Kindern.
to remain short, not growing of children.
- buka,** der Mund; das Maul, der Schnabel; das Wort; die Rede; der Anfang; die Spitze; der Rand; das äußerste; die Schneide an einem Messer; die Mündung eines Flusses.
the mouth; the jaws, the beak; the word; the speech; the beginning; the tip; the border; the furthest; the blade of a knife; the mouth of a river.
na buka vo dre tem, zu Anfang der trockenen Zeit.
at the beginning of the dry period.
fakka buka, die Schneide des Meßers.
the blade of a knife.
tera buka, das äußerste Ufer.
the furthest bank.
tafra buka, der Rand des Tisches.
The edge of the table.
buka vo di tafra dedde, a no srabbo, der Rand dieses Tisches ist abgestumpft.
the edge of this table is blunted.
- buli,** wühlen, ZE. nach einem Thier in einer Höhle.
to dig, e.g. for an animal in a cave.
- bulja,** verweilen, aufhalten; zaudern, hindern, im Weg seyn, umrühren, durcheinander rühren.
to stay, to hold back; to hesitate, to hinder, to be in the way, to stir, to stir up.
- bullitiri,** das schöne, dauerhafte, rothgelbe Holz,
the pretty, permanent, reddish-yellow wood.
Burumi, od. *Bullentri* genannt. Die angenehme süße Frucht hat eben den Namen.
the pleasant sweet fruit has also this name.
- bulû, od. nblu,** die Stirn.
the brow.
- bunn, bunnu,** gut.
Nota: *bunn* sagt man, wenn es alleine steht. *bunnu* aber, wenn es mit einem anderen Wort genau verbunden ist. ZE.
Note: *bunn* is used when it is standing by itself. Yet *bunnu* when it is connected to a different word. E.g. *di fruta a bunn,* die Frucht ist gut;
the fruit is good;
hem wan bunnu fruta, das ist eine gute Frucht.
this is a good fruit.
- bundji,** Schimmel, schimmlicht.
mould, mildewy.
a ha bundji, es ist verschimmelt.
it is mouldy.

- bungu,** ein grosser breiter Waßertopf.
a big broad water pot.
- bunîta, od. bonîta,** schön seyn.-
to be pretty.
a bunîta tumushi.
- buttikarála,** die böseste Art von *washiwashi*, oder Wespen, Hornisse.
the worst type of washiwashi, or wasp, hornett.
- C.
- canta,** singen; Gesang; ein Lied, ein Vers.
to sing, the singing; a song, a verse.
- cheiacheia,** raspeldürre, so dürre u. trocken, daß man es zu Pulver zerreiben kann.- *ditabaku cheiacheia.* / Nota: das ch muß nicht wie g, sondern mit hintersten Gaumen ausgesprochen werden.:/
scrawny, so arid and dry, you can grind it to powder.- ditabaktu cheiacheia. / Note: the ch is not pronounced like a g but in the back of the palate.
- cónda,** Korallen.
corals.
- condá,** erzählen, zählen.
to tell. to count.
- contri, od. kontri,** Land, Gegend.
land, region.
hukontri! was doch in aller Welt!
what on earth!
hukontri sperî vo meti? Was in aller Welt ist das vor ein Thier?
what type of animal is this?
- cóntu,** Histörchen, Geschwätz.- (*takkitakki* ist gewöhnlicher) .
story, gossip.- (takkitakki is more common).

D.

- da,** geben; der, die, das,/; aber nur in gewissen Fällen, die sich nicht wohl durch Regeln bestimmen lassen:/ferne

wird *da* noch bey gewissen Worten hintenangesetzt.
*to give; the,/: but only in certain cases that cannot be
determined by rules:/ in addition da comes after certain
words. E.g.*

ZE. *a takki da mi*, er sagte zu mir.

he said to me.

tja kom jamjam da mi, bring mir das Essen.

bring me the food.

mi keh selli gannia da ju. ich will dir Hühner verkauffen.
I want to sell chickens to you.

dabu,

die Augenlider.
the eyelids

dagga,

der Tag.

the day

da bunna dagga, heute ist schön Wetter.

today the weather is nice.

wandagga, einstmahls, einmal.

in past times, one time

no wandagga, nimmermehr.

never again.

dago,

ein Hund.

a dog.

damm,

ein Wasserfall, ein Damm von Steinen im Fluß, zwischen
welchen sich das Waßer durchdrängt.

*a waterfall, a dam of rocks in the river, among which
the water is squeezing through.*

dangra,

unbegreiflich seyn, über alle Begriffe gehen.

to be unbelievable, that is beyond me.

a dangra mi, ich kann es nicht faßen.

I can't believe it.

dann,

der vierte Monat in der trockenen Zeit, in deßen Mitte
oder Ende man die kleine Regenzeit erwartet, die aber

oft einen ganzen Monat länger ausbleibt. der November.

the fourth month in the dry season, in the middle or end

*of which one expects the small rainy season that is a
month late. the November.*

dasnotti, od. *tisnotting*

Vergebung, Verzeihung; das hat nichts zu bedeuten, das
achte ich nicht.

*forgiveness, pardon; this doesn't mean anything. It is not
important.*

de,

da hier, da ist es; der Kamm an Hünern u. Hähnen; seyn.

*there, here, there it is; the comb of hens a. roosters; to
be.*

- dedde,** der Todt, sterben; todt; stumpf seyn; auslöschén
the death, to die; dead; to be blunt; to extinguish.
fakka dedde, das Meßer ist stumpf.
he knife is blunt.
faija dedde, das Feuer ist ausgegangen.
the fire is extinguished.
- dedía,** am Tage; der Tag im Gegensaz der Nacht.
during the day; the day in contrast to the night.
dedía jabri, od. **dedía brokko,** der Tag bricht an.
the day has broken.
- degpana, od. dêpana,** eine gewiße Art Frösche.
a specific type of frog.
- dekki,** dick, von flüssigen Dingen, als Syrup u. dergl.
thick, of liquid things, such as syrup and things of that kind.
- dem,** sie; die; wenn von vielen die Rede ist it nota passivi.
they; the; when talking about many also used to express the passive
dem bi pali mi na Guama,
 ich bin zu Guama gebohren.
I was born in Guama.
- di, oder dishi,** der; die, dieser, diese, dieses.
the, those.
di, od. dishi pipa da vo mi, dieses ist meine Pfeiffe.
this is my pipe.
- diabo od. dübri,** der Teufel.
the devil.
- djarali,** ein Garten; der Horst, alles eingezäumte, ein Zaun, Heke.
a garden; a nest, everything that is fenced in, a fence, hedge.
- djêri, od. djêrsi,** gleich, ähnlich seyn, nachaffen, spotten.
to be the same, to be similar, to mimic, to mock.
ju djêrsi, ju brara tumushi, du bist deinen Br. sehr ähnlich.
You are very similar to your brother.
- dîka,** die Art Fischkörbe, die an einem od. an beyden Enden statt eines Dekels, einen abgestumpften Kegel haben.
the kind of fish baskets that have on one or on both sides a blunted cone instead of a lid.

- diki,** ein Loch graben; etwas ausgraben.
to dig a hole; to dig something up.
mi tango diki kashaba, ich will Kaschabi ausgraben.
I want to dig up cassava.
- dinatem,** der Mittag.-
the midday.-
bevo dinatem, vormittag.
morning.
teh son pasha dina, od. **teh son bila,** nachmittag.
afternoon.
- dindra,** hereinkommen, hineinkommen, hineingehen.
to come in, to get in, to go in.
- dindru,** drinnen.
inside.
na hosso dindru, im Hause.
in the house.
- dinja,** zähe, geschmeidig, (von flüssigen u. anderen Dingen).
glutinous, malleable, (of liquids and other things).
- djóggu,** od. **djúgga,** eine Pülle.
a jug.
- didé,** dieses.
this.
- djombo,** springen; zerspringen, platzen.
to jump; to shatter, to burst.
- djonkù,** od. **junku,** die Hüften. s. auch **alikbo.**
the hips, see also alikbo.
- djrenjèh,** ein Eichhorn.
a squirrel.
- disha,** loßlaßen, fahren lassen; verlaßen, zurücklaßen, unterlaßen; eine angefangene Arbeit lassen.
to let off, to let go; to leave, to leave behind, to refrain from; to stop work in progress.
- djù,** ein Jude; eine in der Erde wachsende Frucht, die wie große Erbsen aussieht, eine Art von Pinda: sie muß gekocht werden, ehe man sie ißt. s. auch **nju**
a Jew; a fruit that grows in the ground that looks like large peas, a type of peanut: that needs to be cooked before it is eaten. (see also nju)

<i>djumbu,</i>	Zinn; Bley; oft nennen sie auch Silber so, überhaupt alles weiße Metall. <i>pewter; lead; often they call silver like that, actually all white metals.</i>
<i>djurá,</i>	einen Eid schwören, ein Eid. <i>to swear an oath, an oath.</i>
<i>djusnu, od. jusnu,</i>	gleich; bald; eben jezt. <i>soon; in a minute; just.</i>
<i>dóddo,</i>	bammeln, hin u. herschlenckern. (s. auch <i>banna</i>). <i>to dangle, to swing to and fro. (see also banna) .</i>
<i>dokkèh,</i>	zürnen, Chinesische Hüner. <i>to be angry with, Chinese chicken.</i>
<i>dokki,</i>	untertauchen, <i>to dive.</i>
<i>dokkimann,</i>	ein Giftmischer. <i>someone who prepares poison.</i>
<i>domine,</i>	ein Pfarrer, Geistlicher. <i>a parish priest, clergyman.</i>
<i>domingo,</i>	der Tag nach den <i>grang sabba</i> , unser Freytag. <i>the day after the grang sabba, our Friday.</i>
<i>domonnu,</i>	ein gemengtes Gift, Fische zu fangen. <i>a mixed poison to catch fish.</i>
<i>dondro,</i>	der Donner. <i>the thunder.</i> <i>liba meki dondro, od. liba bari, dondro bari, es donnert.</i> <i>there is thunder.</i>
<i>dongwi,</i>	eine Art Raben. <i>a type of raven.</i>
<i>dorro,</i>	die Thür; ein Thor; durchkommen; <i>the door; a gate; to get through; -</i> <i>na dorro</i> hinaus; draussen, <i>a go na dorro</i> : - <i>a de na dorro</i> . <i>na dorro sei</i> , auswendig, - <i>teh dorro</i> , durch u. durch. <i>na dorro</i> , out; <i>outside, - a go na dorro:- a de na dorro.</i>

na dorro sei, at the outside,- teh dorro,
through and through
pregu dorro kaba, der Nagel ist schon durch.
the nail is already through.
mi bribi, tidê bakkraman sa dorro, ich glaube heute
werden die Leute von Paramaribo zurückkommen.
I think today the people will come back from Paramari-
bo.
watra tann kom tumushi, amaija a tann go dorro teh
na mi hosho, das Wasser steigt sehr stark, morgen wird
es bis an mein Haus reichen.
the water is rising very much, tomorrow it will be up to
my house.

- dotti,* Erde; Leim, Lehmen; Koth, Unreinigkeit.
ground; glew, loam; excrement, dirtyness.
- dre,* trocken, trocken machen, trocken werden, trocken seyn,
 trocken, dürr.
dry, to dry off, to get dry, to be dry, to be dry, arid.
- dre-tem,* die grosse trockne Zeit, vom Aug. bis November.
the main dry season, from August till November.
- dre kroshu,* ist eine Redens-Art, die die Neger von einem Monat in
 der großen Regenszeit brauchen, wenn gegen das Ende
 derßelben einige Tage trocken Wetter kommt. Z.E.
hondiman tann dre kroshu, der Monat hondiman
beschließt mit trocken Wetter.
this is an expression which the negroes use in one month
of the rainy season, when at the end are some days of
dry weather. E.g.
hondiman tann dre kroshu, the month hondiman ends
with dry weather.
- dretta,* schmelzen, zerschmelzen, zergehen.
to melt, to melt away, to liquefy.
- dri,* drey, 3. der dritte.-
three, 3. the third.
- driteni, dritenteni,* 30
thirty.
- dringi,* alles starke Getränk.
all strong drinks.
- dringihosho,* Herberge, Würthshaus.
lodging, inn.

<i>drumm,</i>	eine Trommel. <i>drums</i> <i>a fumm drumm vo nem,</i> Er schlägt die Trommel unvergleichl. <i>he beats the drums incomparibly.</i>
<i>drumman,</i>	der die Trommel schlägt. <i>the one who beats the drums.</i>
<i>drummi,</i>	schlafen; liegen; der Schlaf; schläfrig seyn. <i>to sleep; to lie; the sleep; to be sleepy.</i>
<i>drungu,</i>	betrunken, besoffen. <i>to be drunk, intoxicated.</i> <i>a de na drungu,</i> od. <i>a drungu,</i> er ist besoffen. <i>he is drunk.</i>
<i>drunguman,</i>	ein Besoffener, ein Säuffer. <i>a drunk, drunkard.</i>
<i>du,</i>	thun. <i>to do.</i>
<i>dua,</i>	zwey, 2. dieses Wort wird fast gar nicht gebraucht, sondern <i>tu</i> . <i>two, 2. this word is hardly used, instead tu is used.</i>
<i>dubla,</i>	zusammen legen, als Leinwand u. dergl; sich herum wickeln, winden, als die Bohnen um die Stangen. <i>to fold, e.g. cloth and things like that; to wind around, to wind like the beans around the pole.</i>
<i>düri,</i>	theuer seyn; theuer, rar, selten, kostbar. <i>to be expensive; expensive, rare, seldom, valuable.</i>
<i>duggussi,</i>	ein einspiziger Fischpfeil. <i>arrow to catch fish, with one tip.</i>
<i>dumbru,</i>	Klösel. <i>a dumpling.</i>
<i>dungru,</i>	dunkel; trüb, dunkel seyn. <i>dark; cloudy, to be dark.</i>
<i>duppi,</i>	sich bücken. Eben soviel als <i>bashia, bendi,</i> <i>to bend. (the same as bashia, bendi)</i>

- dwidwi*, die kleinen Würmer, die das Holz durchlöchern u. zerfressen.
the small little worms, that eat holes in wood and eat it up.
- E.
- ebrebit*, ganz aus, bis auf den letzten Tropfen.
completely out, to the last drop.
mi sa bebé di watra ebrebit, ich will das Wasser ganz austrinken.
I want to drink up all of the water.
- effi*, ob; wenn, aber nur, wenn man nicht fragt:/oder.
if, when, (but only if one doesn't ask:/) or .
- F.
- fa*, schwätzen, plaudern.
to chatter, to chat.
- faddá*, ekeln, zuwieder seyn: ein gewisses Gericht aus Bananne u. Pinda.
to find something disgusting, to find something revolting: a certain meal from bananas and peanuts.
teh mi fili fri vo Gado na hattí, tulu mundusondi faddá mi.
 Seitdem ich den Frieden Gottes im Herzen fühle, so sind mir alle Eitelkeiten der Welt zuwieder.
Eversince I feel the peace of God in my heart, I detest all of the vainness of the earth .
a fadda mi, ich habe es satt, es ist mir zum Ekel.
I am fed up, I find this revolting.
- faija*, Feuer; Hitze; heiß sein.
fire; heat; to be hot.
faija dedde, od. *faija tappa*, das Feuer ist ausgelöscht
the fire is extinguished.
- fakka*, ein Messer; it mit dem Messer abschneiden.
a knife; also to cut something off with a knife.
fakka dedde, od. *fakka buka dedde*, das Messer ist stumpf.
the knife is blunt.
amaijá mi tann go fakka alisi, morgen werde ich meinen Reis schneiden, oder erndten.
tomorrow I will go to cut my rice or harvest it.

<i>fákkinja,</i>	ein Zulegmesser. <i>a jack knife.</i>
<i>falla,</i>	fallen, umhauen. <i>to fell , to chop down.</i> <i>falla pau,</i> einen Baum fällen. <i>to fell a tree.</i>
<i>fallwatra,</i>	Ebbe <i>ebb</i>
<i>fammfammfamm,</i>	durch u. durch, ganz u. gar. <i>through and through, entirely.</i>
<i>fannija,</i>	Mehl; alles feine oder Pulver. <i>flour; all fine powder.</i> <i>bakuba fannija,</i> Bananennmehl. <i>bananaflour.</i> <i>alisi-fannija,</i> Reismehl. <i>riceflour.</i> <i>bakkra-fannija,</i> Europäisch-Mehl. <i>European flour.</i> <i>fannija vo hudu,</i> Sägespäne. <i>wood shavings.</i>
<i>faasi,</i>	Art, Weise Manier, Gestalt; Eigenschaft, Beschaffenheit. <i>sort, way manner, form; feature, composition.</i>
<i>fashi,</i>	spinnen, <i>to spinn</i> <i>fashi mäûlu,</i> sie spinnt Baumwolle. <i>she spinns cotton.</i>
<i>fattu,</i>	fett, fett seyn; das Fett, Oehl; das Mark in Knochen. <i>fat, to be fat; the fat, oil; the marrow in the bone.</i> <i>fattu meti,</i> fett Fleisch, <i>fat meat.</i> <i>fattu grun,</i> fett Land. <i>rich land.</i> <i>Kumu fattu,</i> das Oehl von der Kumuh-Frucht. <i>the oil of the "kumu" fruit.</i>
<i>fe,</i>	reißen, spalten, ein Riß, eine Spalte s. auch <i>tenneh</i> u. <i>latja</i> <i>to tear, to split, a crack. a cleft see also tenneh a. latja</i>
<i>febre,</i>	das Fieber. <i>the fever.</i>

<i>feru,</i>	Eisen, Stahl. <i>iron, steal.</i>
<i>feru-kakà,</i>	der Rost am Eisen. <i>the rust at the iron.</i>
<i>feesi,</i>	das Angesicht, die vordere Seite, voran, vorne; vor, in Gegenwart. <i>the face, the front side, forwards, in front; before, presence.</i>
<i>feti,</i>	Krieg; Zank; Streit; streiten; fechten, Krieg führen. <i>war; fight; quarrell; to fight; to fence, to make war.</i>
<i>fià,</i>	vertrauen, trauen; ein gutes Zutrauen haben; Wortwechsel, Discurs, Wortgezänke. <i>to have faith in, to trust; to have confidence in; exchange of words, discourse, banter.</i>
<i>fiêh,</i>	beissen, als scharfe Arzeneyen auf Wunden; anspiessen. <i>to bite, as strong medicine on wounds; to spear.</i> <i>dem pikin fishi wi fiêh na papâli, va jasha dem,</i> die kleinen Fische spiessen wir an ein dünnes Stöckgen u. braten sie. <i>the small fishes we skewer on a small stick and roast them.</i>
<i>fikka,</i>	überbleiben, übrig seyn, bleiben, zurückbleiben, fehlen, it. einen verlassen. <i>left over, to be left, to stay, to stay back, to miss, to leave.</i> <i>di mune de na liba aki teh a dedde, a fikka dri mune morro, da mi sa go na fotto,</i> nach 3 Monaten werde ich nach Paramaribo gehen. od. <i>dri mune no morro fikka, mi sa go na fotto.</i> <i>after three months I will go to Paramaribo.</i>
<i>fili,</i>	fühlen; schmecken, empfinden, befühlen, betasten. <i>to feel; to taste, to feel, to touch, to grasp.</i> <i>teh mi jam dishi, mi fili bita na tongo,</i> dieses schmeckt bitter. <i>this tastes bitter.</i>
<i>findi,</i>	finden. <i>to find.</i>
<i>fineti,</i>	eine Steknadel. <i>a pin.</i>

- finga*, Finger; Zähne an Füßen; Krallen bey Vögeln; veststeken; einhauen.
finger; toes on feet; talons of birds; to hide; to strike.
mi finga matjaru na pau, ich habe die Axt in den Baum eingehauen.
I hit the axe into the tree.
- fio*, Hangmatt-Schnüre, die von *singrasi* gemacht werden.
hammock-strings, that are made out of singrasi.
- fiofio*, mit dem Mund pfeifen.
to whistle with the mouth.
- fishi*, ein Fisch.
a fish
teh wi fumm neku, fishi komm drungu, wenn wir das zerstampfte Giftholz ins Wasser thun, so werden die Fische taumlicht.
when we put the crushed poisoned wood in the water, so that the fishes get dizzy.
- fitja*, enger zusammen ziehen. transit. u. intrans. enger werden, enger machen.
to tighten up. to get narrow, to take in.
pakala na liba a fitja, na basu a jabri, die Pakahle sind oben enger als unten.
the "pakala" are smaller at the top than at the bottom.
djoggu na liba a fitja, na mindri a jabri, na basu a fitja tu, eine Pülle ist oben eng, in der Mitte weit, u. unten wieder eng.
a jug is narrow on top, wide in the middle and narrow at the bottom.
- flakka*, nachfolgen; nachgehen, nachjagen, verfolgen.
to follow; to go after, to chase after, to track.
- flamma*, die Flamme.
the flame.
- flatta*, mangeln, fehlen, nicht zureichen; Fehler begehen; der Mangel.
to lack, miss, not enough; to make mistakes; the lack.
- flau*, Ohnmacht, ohnmächtig.
unconsciousness; unconscious.
kai flau, verwelken; als umgehauenes Graß; in Ohnmacht fallen.
to wilt; as cut down grass; to faint

- floli*, od. *flolo*, od. *froro*, Blüthe, Blume, die Fluth.
blossom, flower, flood.
- foggofoggo*, die Lunge; leicht:/ dem Gewicht nach:/ nicht schwer seyn.
the lungs; light:/ according to weight:/ not being heavy.
- foshu*, zuerst; der erste.
at first; the first.
foshutronn, das erste mal.
the first time.
foshuwan, der erste.
the first.
- fotto*, so nennen die Neger Paramaribo.
that is what the negroes call Paramaribo.
- fotto-tongo*, die Negerenglische-Sprache, so wie sie in Paramaribo u. auf den meisten hiesigen Plantagen gesprochen wird.
the Negroe-English language, the way it is spoken in Paramaribo and on most of the plantations here .
- franja*, eine Quaste.
a tuft.
- frebbēh*, sieden, kochen; aufbrudeln; Wellen machen; wild seyn, als ein heftiger Strom zwischen Steinen.
simmer, cook; to boil; to make a wave; to be wild, as a fierce stream among rocks.
hatti va mi frebbēh, ich bin äußerst aufgebracht.
I am very outraged.
- fredde*, sich fürchten; die Furcht, furchtsam, etwas scheuen.
to be feared; fear, fearful, to fear something.
a freddo tchuba, er scheuet den Regen.
he fears the rain.
- fri*, Friede, frey; Freyheit; frey seyn; ein Bund; ein Bündniß. ferner nennen die Neger die Geschenke so, die sie seit dem Frieden alle 3 Jahr vom Gouvernement bekommen.
peace, free; freedom; to be free; a bond; an alliance.
The negroes also call the gifts so which they have been getting every 3 years from the Government ever since the peace.
- frigá*, od. *friká*, reiben.
to rub.
- fringi*, schleudern.
to hurl.

- frudu*, od. *fludu*, die Fluth. s. auch *froro*, *frolo*.
the flood see also *froro*, *frolo*.
- fruge*, des Morgends früh. aber nicht früh in einem andern Sinn.
early in the morning. but not early in a different sense.
- fruta*, die Frucht.
the fruit.
- füti*, passen, wohlanstehen.
to fit, to suit.
di jakketi füti ju bun, das Kleid paßt dir wohl.
the dress fits well.
a füti mi va du so, es ist billig, es ist meine Schuldigkeit, daß ich so thue.
it is proper, it is my duty to do so.
- fulá*, aufstechen, aufschlitzen; durchbohren; durchstechen, herauskommen; ein Loch haben; nach etwas nachgraben; ein Loch machen.
to puncture, to slit open; to run through; to pierce, to come out; to have a hole; to dig for something; to make a hole.
- fûlu*, voll; voll seyn; voll machen; auffüllen.
full; to be full; to fill up; to dilute.
mi barika, od. *belle fulu*, ich bin satt.
I am full.
di bôndje bakuba fulu, dieser Busch Bananne ist reif zum umhauen.
this bunch of bananas is ripe to be cut off.
- fumm*, schlagen, stampfen, stoben.
to hit, to crush, to push.
fumm alisi, Reis stampfen.
to crush rice.
hatti tan fumm, das Herze schlägt.
the heart is beating.
mi kishi wan fumm na hatti, Das Gewissen schlägt mich.
the conscience is beating me.
fumm viôle, od. *canta viôle*, auf der Violine spielen.
to play the violine.
fumm kroshu, od. *hamakka*, Leinwand od. eine Hangematte weben.
to weave cloth or a hammock.
- fummfumm*, Schläge.
beatings.

- fundamm*, eine Tiefe im Waßer.
depth in the water.
- fundu*, tief; tief seyn; gründlich.
deep; to be deep; thoroughly.
ju go fundu tumushi, a dangra mi,
Du gehst zu gründlich in die Sache hinein, ich kann
nicht mehr nach.
you are going too deep into the matter, I can' t follow.
- fungu*, Zunder, Schwamm.
tinder, sponge.
- furfur*, stehlen, entwenden.
to steal, to purloin.
- furfurman*, ein Dieb.
a thief.
- fushih*, weglaufen, entlaufen, fliehen, sich entziehen.
to run away, to run off, to escape, to withdraw
fushi-Ningri, od. *fushman*, ein entlaufener Sklave.
an escaped slave.
- futuboi*, Knecht, Diener, Junge.
labourer, servant, boy.
- putta futu*, die Flucht ergreifen.
to take flight.
- fútu*, der Fuß, das Bein; die hinter-Füße, (die vorder-Füße
heißen *mau*), die Spur eines Wildes; Fußstapfen, die
dicken Wurzeln eines großen Baumes, die hoch über der
Erde hervor stehen.
the foot, the leg; the hind feet, (the forefeet are called
mau), the trace of a wild animal; footprints , the thick
roots of a big tree that jut out of the ground.
- G.
- gabiàm*, ein großer Raubvogel, der hiesige kleine Adler, die
Perlfarbnen Hühner.
a big predator, the small indigenous eagle, the chickens
that have the color of a pearl .
- gado*, Gott.
god.

<i>gado-marka,</i>	ein Muttermal, ein mit auf die Welt gebrachter Fleken oder Zeichen am Leibe. <i>a birthmark, a mark or spot of the body one is born with.</i>
<i>gado-minini,</i>	eine Werle. <i>a mole-cricket.</i>
<i>gaija,</i>	betrügen, der Betrug. <i>to deceive, the deceit.</i>
<i>gaku,</i>	das Stottern, Stammeln. <i>the stutter, the stammer.</i> <i>a ha gaku,</i> er stottert <i>he stutters.</i>
<i><u>gambosha,</u></i>	so nennen sich Weiber, die <u>einen</u> Mann haben. <i>this is how women call themselves who share the same husband.</i> <i>takki hodi na ju gambosho</i> (sic!), grüße deine Mit-Frau. <i>give my regards to your "gambosha"..</i>
<i>gammja, od. gammia,</i>	ein Ort, Plaz, Stelle, der Raum <i>a place, space, spot, the room.</i> <i>hugammja,</i> ? wo? <i>where?</i>
<i>gandji, od. ganji,</i>	gähren, bö, aufgebracht seyn. <i>mitring, angry, to be outraged..</i>
<i>ganga,</i>	ein Gang im Hause, wie viele Negerhäuser haben. <i>a corridor in the house the way many houses of the negroes have it.</i>
<i>gannia,</i>	ein Huhn, Henne. <i>a chicken, hen.</i>
<i>ganniajam,</i>	die Hünen-Schlange, die Hünen u. Eyer frißt. <i>the chicken snake, that eats chicken and eggs.</i>
<i>ganséh,</i>	ein eiserner Groppen. <i>an iron pan.</i>
<i>gashá,</i>	ab-oder ausgenutzt seyn; auch vor alter stumpf seyn. <i>to be worn out, shabby; also to be blunt because of age.</i>
<i>gawwâh,</i>	loben; rühmen; preisen. <i>to praise; laud; extoll.</i>

- gendri**, Reichthum, reichseyn.
richness, to be rich.
- gendriman**, ein Reicher.
a rich man.
- giddigiddi**, das Trampeln od. Stampfen mit den Füßen.
the stamping or tramping with the feet.
ondi dem meki giddigiddi, was hat das Stampfen mit den Füßen zu bedeuten?
why are they stamping with their feet?.
- ginging**, eine Gloke, Schelle.
a bell, chime.
nakki ginging, lauten.
to ring.
- glua**, od. **grua**, frisch, roh, grün.
fresh, raw, green.
glua meti, frisch Fleisch.
fresh meat.
glua nanà swütti tumushi, teh dem mandru, wenn die Ananas reif sind, schmecken sie roh sehr delikat.
when the pineapples are ripe, they taste raw very good.
glua bakuba, grüne, noch nicht gelbe Bananne.
green, not yet yellow banana.
- glunja**, murren, einen hinter den Rücken boses nachsagen; verklatschen.
to grumble, to say something bad behind somebody's back; to gossip.
- go**, gehen.
to go
go ju go, Geh deiner Wege; pake dich.
go your way; clear off.
a tan go, er, es wird wenn etwas zukünftig ist.
he, it will when something is in the future.
Z.E. pampiri tann tchima, das Papier wird anbrennen.
the paper will start burning.
djusnu a tan go go, er wird den Augenblick gehen.
he will go right now..
a tann go gánji, er wird böse werden.
he will get angry.
- gobbogobbo**, eben die Erdfrucht od. Erdnüsse, die auch **dju** od. **nju** heißen.
the fruit or peanut that are also called dju or nju.

- goggó,** die Arschbacken.
the buttocks
- gollu, od. golu,** durch ein Kleines Loch ausgehöhlte Kallabasse von allerley Art; Gefäße von ausgehöhlten Flaschen-Kürbüssen; Die Kürbisse wovon solche Gefäße gemacht werden.
different types of calabash that is hollowed out through a little hole; receptacles made of hollowed out bottle-pumpkins; the type of pumpkin these receptacles are made out of.
- goma,** das feine Kassabimehl, das sich in Kaßabi-Saft zu Boden setzt, der daraus gemachte klebrichte Kuchen.
the fine cassava flour that settles in cassava juice, the sticky cake made out of it.
effi kashaba watra fikka na kuja, goma go drummi na basu.
- gongosha,** heucheln, sich verstellen, Heuchelei, Falschheit.
to play the hypocrite, to be false, hypocrisy, falseness.
- gongoshamann,** ein Heuchler.
a hypocrite.
- goni,** eine Flinte; ein Aderlaßschnapper.
a shotgun; a bleeding snapper.
goni lai, die Flinte ist geladen.
the shotgun is loaded.
kakki goni, den Hahn aufziehen.
to pull back the hammer.
putta goni, den Hahn auf die Ruhe stellen. *to put the hammer on safe.*
di goni no ha faija, die Flinte schießt unvergleichlich gerade (sic?)
the shotgun shoots incomparably straight.
di goni go leti tumushi, die Flinte versagt zu oft. (sic?)
the shotgun fails too often.
- goto,** ein Graben, eine Rinne.
a ditch, a gutter.
- goudu,** Gold.
gold.
- grandewâe,** schon längst, vor langer Zeit.
already, long time ago.
- grandi,** älter seyn, der ältere.
to be older, the older one.

ja grandi vo mi, du bist älter als ich.
you are older than me.

grang, groß, etwas großes.
big, something big.

granganda, der Hals, die Gurgel, die Kehle.
the neck, gullet, throat.
bakka granganda, das Genick, der Nacken.
the neck.

grangkasha, ein Schuppen, Haus ohne Wände.
a barn, house without walls.

grangmann, der Gouverneur; ein Herr von einem ganze Lande.
the governor; a ruler of an entire country.

grangsombre, ein Vornehmer, die vorfahren, die Alten; ein jeder Erwachsener.
a distinguished man, the ancestors, the old people; each adult.

grantripa, der Magen, von Menschen u. allen Thieren, ausgenommen die Vögel; bey denen heißt der Magen *hungo*
the stomach, of man and all animals, except the birds; their stomach is called hungo

grebbi, das Grab.
the grave.

greshi, wachsen, zunehmen.
to grow, to increase.

griddi, habstüchtig, gierig seyn.
to be greedy, to be aquisitive.

grittà, rauschen, brausen.
to roar, to foam.
watra grittà, das Wasser rauscht.
the water is roaring,
liba grittà, es donnert sachte, von weiten.
there was the sound of thunder, in the distance.

gro, wachsen.
to grow.

grogrowan, ein Erwachsener Mensch.
an adult.

- groshu,** dick, Z.E. von Früchten, wenn sie groß u. dick sind.
big, e.g. of fruits, when they are large and big.
- grunn,** der Fußboden, die Erde, der Grund, ein Feld.
the floor, the dirt, the ground, the field.
kashaba grunn, alisi grunn, bakuba grunn, pinda grunn, Kaßabi-, Reis-, Bananne-, Pinda-Feld.
cassava-, rice-, banana-, peanutfield.
sandu-grunn, Sandland; lokerer Boden, wenn er gleich fett u. kein Sandland ist,
sandy land; loose soil, when it is nutritious and not sandy.
watra grunn, feuchtes Land. *damp soil.*
fatta-grun, schwerer, fester Boden.
heavy, hard soil.
- guli,** schlucken, verschlingen.
to swallow, to devour.
- gumarra,** guten Morgen.
good morning.
- gunèti,** gute Nacht.
good night.
- gwanini,** der hiesige große Adler.
the big indigenous eagle.
- H.
- ha, od habi,** haben.
to have.
- haffo,** halb, ein wenig.
half, a little bit.
mi go washi haffo, ich will mich ein wenig baden, nicht lange.
I want to bathe a little bit, not long.
- haffohaffo,** halb u. halb.
half and half.
- hagla,** Schrot, Hagel.
shot, hail.
- hagu,** ein Schwein.
a pig.

<i>hakkesi</i> , od. <i>haksi</i> ,	fragen, fordern. <i>to ask, to demand.</i>
<i>hali</i> ,	ziehen. <i>to pull.</i>
<i>hamakka</i> ,	eine Hangmatte. <i>a hammock.</i>
<i>hammera</i> ,	ein Hammer. <i>a hammer.</i>
<i>hangrisa</i> ,	Schnupftuch, Handtuch p. alle dergleichen Tücher. s. auch <i>lensu</i> <i>handkerchief, towel and all types of cloths like this. see also lensu.</i>
<i>hangri</i> ,	der Hunger; hungern; verlangen, sich sehnen; Sehnsucht, Verlangen. <i>the hunger; to be hungry; to crave, to desire; craving, desire.</i> <i>hangri kissi mi, hangri de na mi, hangri holi mi, hangri killi mi</i> , es hungert mich. <i>I am hungry</i>
<i>hansa</i> ,	ein Flügel. <i>a wing.</i>
<i>hansem</i> ,	Schön; zierlich, herrlich; schön seyn, die Schönheit. <i>pretty; dainty, wonderful; to be pretty, the beauty.</i> <i>dí djarali leki ju sirka hem, no pikin hansem a hansem</i> , du hast den Garten ganz unvergleichlich schön eingerichtet. <i>you have arranged the garden incomparably nice.</i>
<i>hansi</i> ,	Ameisen. <i>ants.</i>
<i>hâsi</i> ,	ein Pferd. <i>a horse.</i>
<i>harka</i> ,	hören, horchen, gehorchen, gehorsam seyn. <i>hear, listen, obey, to be obedient.</i>
<i>hati</i> , od. <i>hatti</i> ,	wehe tun, schmerzen, verdrüßen; der Schmerz. <i>to hurt, to ache, to irritate; the pain.</i> <i>sonn hati tidè</i> , die Sonne scheint heute sehr heiß. <i>the sun is very hot today.</i>

bakka hati mi, der Rücken thut mir weh.
my back is aching.

hatti,

das Herz; die Brust; der Muth;
the heart; the chest; the courage.
hattibronn, der Zorn.
the anger.
hatti ichima, ds. Sodbrennen.
the heartburn.
bila hatti, sich brechen; vomiren.
to throw up; to vomit.
hatti va mi brokko, es ist mir Angst u. bange, ich fürchte mich sehr.
I am very anxious, I am very frightened.
hatti latja, id.
teh mi si di sneki, hatti latja wantem. a teki hatti, er hat Muth gefaßt.
he has plucked up courage.
mi hatti Kai, ich bin vollkommen beruhigt, ich habe keine Sorge mehr, ich bin vergnügt.
I am not worried anymore, I am happy.
mi hatti kotto, id. - **hu siki trobbi hem? hatti va hem kai**, was vor eine Krankheit hat er? die Engbrüstigkeit, beklemmung auf der Brust, ds. Herzklopfen.
what kind of disease does he have? narrow-chested, a feeling of oppressiveness on the chest, the heartbeat.

hebbi,

schwer; schwer seyn, / dem Gewichte nach, schwer in einem andern Sinn s. **trobbi** :/
heavy; to be heavy, / according to weight, heavy in a different sense, see trobbi: /)

heddi,

das Haupt, der Kopf, die Ursach; der Ursprung, Glück Schicksal.
the head, cause; the origin, luck and destiny
ju ha bunnu heddi, du bist glücklich;
you are happy.
mi ha ougri heddi, ich habe kein Glück.
I'm not lucky.
heddi va hem jabri, er ist nicht gescheut, er ist ein Narr.
He is off his head. He's a fool.
heddi tan jam mi ougri, ich habe starkes Kopfwch.
I have a bad headache.
va hu heddi? warum?
Why?
va di heddi, od. **so heddi**, darum, deswegen.
Therefore, that's the reason.
mi bi subi di lio teh na heddi va hem, ich bin den Fluß hinauf gegangen, bis an seinen Ursprung.
I went up the river, all the way to the spring.
heddi vo krïki blakuwatra, die Bäche entspringen aus Quellen.
The creeks start at their springs.

heddiman,

ein Anführer, Oberhaupt.
a head, leader.

<i>heh,</i>	hoch; hoch seyn. <i>high; to be high.</i>
<i>hehlu!</i>	wehe! <i>don't you dare!</i> <i>hehlu vo ju, teh ju bro lei!</i> wehe Dir, wenn du lügest! <i>don't you dare lie!</i>
<i>hekweku,</i>	der Schluken. <i>the hiccups.</i> <i>hekweku kishi mi,</i> ich habe den Schluken. <i>I have the hiccups.</i>
<i>hem,</i>	er, sie es. <i>he, she, it.</i>
<i>hempi,</i>	ein Hemd. <i>a shirt.</i>
<i>hengi,</i>	hängen, hangen. <i>to hang.</i>
<i>heshi,</i>	geschwind, hurtig, früh, (aber nicht frühmorgens) . <i>quick, fast, early, (but not early in the morning).</i> <i>ju kom heshi tumushi,</i> du kommst zu früh. <i>you are early.</i>
<i>heshiheshi,</i>	sehr geschwind, eilends. <i>very quick, in a hurry.</i>
<i>hia,</i>	ein aus dem Wasser hervorragender Fleck, eine Insel. <i>a spot that juts out of the water, an island.</i>
<i>hila,</i>	viel; viel seyn; ein Haufen. <i>much; to be much; a bunch.</i>
<i>hîti,</i>	werfen, wegwerfen, wegschmeißen. <i>to throw, to throw away, to chuck away.</i>
<i>hò, od. hho,</i>	etwas mit der Wurzel ausreißen. NB. Das h. muß sehr scharf, u. das o. sehr kurz ausgesprochen werden. <i>to pull something out by its root, NB. The h. has to be pronounced sharply, and the o. very short.</i> <i>mî sa hò di pau,</i> ich will den Baum mit der Wurzel ausreißen. <i>I want to pull out the tree by its root.</i>

<i>hodi</i> , od. <i>odi</i> ,	guten Tag. <i>good day, hello.</i>
<i>hodjidja</i> ,	anfangen reif zu werden. <i>starting to ripe.</i> <i>alisi tan hodjidjà, teh a beginn vo bae.</i>
<i>hoha</i> ,	gähnen. <i>to yawn.</i>
<i>hondi</i> ,	jagen, auf die Jagd gehen. <i>to hunt, to go hunting.</i>
<i>holi</i> ,	halten; lange dauern; gut halten, als starke Leinwand p; anhalten; nicht nachlassen. <i>to hold; to last long; to hold well, such as a strong cloth etc.; to last; not letting go.</i> <i>febre tann holi teh tide</i> , das Fieber verläßt mich noch nicht. <i>the fever is not leaving me yet.</i> <i>ju holi di worko letileti</i> , du hältst bei der Arbeit recht-schaffen an. <i>you work really hard.</i>
<i>hondiman</i> ,	ein Jäger; ein Jagdhund; die Nieren; der zweite Monat in der großen Regenzeit, unser May, <u>it</u> ein Gestirn, der Gürtel des Orions oder der Jacobsstab. NB. (daher hat der Monat May den Namen <i>hondiman</i> , weil in dem-selben dieses Gestirn gleich nach Sonnenuntergang untergeht u. unsichtbar wird. <i>a hunter; a hound; the kidneys; the second month of the long rainy season, May, also a star in the belt of Orion or the Jacob's staff. NB. (That's why the May is called hondiman, because during that time this star immediately sets after sunset, and becomes invisible).</i> <i>hondiman kai kaba</i> , der Jacobsstab steht schon dicht am Horizont gleich nach Sonnenuntergang. <i>the Jacob's staff is already on the horizon, just after sunset.</i> <i>hondiman a meki biggi watra</i> , im May laufen die Flüsse sehr hoch an. <i>in May the rivers get very high.</i>
<i>hondre</i> ,	hundert 100. <i>one hundred.</i> <i>seben hondre siksitenteni ko dri 763.</i>
<i>honi</i> ,	Bienen. <i>bees.</i>
<i>honikaka</i> ,	Wachs. <i>wax.</i>

honiwatra,	Honig. <i>honey.</i>
honni,	ein gewisser schwarzer Vogel. <i>a certain type of black bird.</i>
hoppo od. <i>hoppe,</i>	aufstehen; aufheben; von der Erde aufnehmen; aufbrechen, sich auf den Weg machen. <i>to get up; to pick up; to pick up from the ground; to start, to set off.</i>
hoppo napèh,	stehe auf! <i>get up!</i>
hosso,	Haus; Hütte, Stall; Nest, Futteral. <i>house; hut, barn; nest, case.</i>
hu,	wie? was? welcher? welches? NB. dieses hu wird aber nie vor sich allein gebraucht, sondern allezeit einem Worte vorgesetzt, als hudagga , hudi , <u>p.</u> hudagga ? an welchem Tage? <i>how? what? which? NB. this hu is never used all by itself, but always in front of a word, such as hudagga, hudi, etc. hudagga? on which day?</i> hudi ? welcher? wer? welches? <i>which? who?</i>
hudu,	Holz. <i>wood.</i> di hudu ha faija , diese Art Holz macht eine gute Flamme. <i>this kind of wood makes a good flame.</i>
hufa,	wie? <i>how?</i>
hugamja?	wo? s. auch husei . <i>where? see also husei.</i>
huku,	ein Winkel; eine Ecke, Kante; Fischangel. <i>an angle; a corner, edge; fishing pole.</i>
hungo,	der Magen der Vögel. <i>the stomach of birds.</i>
hunja,	die Nägel an Fingern u. Zähnen; die Klauen; mit den Nägeln od. Klauen kratzen. <i>the fingernails or toenails; the claws; to scratch with nails or claws.</i>

- husei*, wo? wohin? - *na husei*, id.
where? where to? - na husei, id.
- hutem*, wenn?, zu welcher Zeit?
where? what time?
- J.
- jabri*, öffnen; offen seyn; aufdecken.
open; to be open; to uncover.
- jajòh*, herum schwärmen, von einem Ort zum andern laufen,
keinen gewissen Aufenthalt haben.
to swarm around, to run from one place to another, to have no place to stay.
- jajohman*, ein Pflastertreter.
someone who trudges the streets.
- jakkajakka*, die oberste männliche Blüthe am Welschkorn.
the upper male blossom of the corncob.
- jakka*, jagen, wegjagen.
to hunt, to chase away.
- jakketi*, ein Rock, Kamisol, Jacke.
a skirt, shirt, jacket.
- jakki*, ein gewisser Fisch.
a certain kind of fish.
- jam*, essen, speisen, stechen, beißen, als Mücken u. alles
Ungeziefer; wehe tun, genießen; sticheln, stichel reden
geben.-
to eat, to dine, to stab, to bite such as flies and all bugs; to hurt, to enjoy; to make a dig at.
a lobbi tumushi va jam sombre, er stichelt sehr gern auf
die Leute
he likes to tease people very much.
maku tann jam mi, die Mücken stechen mich.
the flies are biting me.
dago tann go jam ju, der Hund wird dich beißen.
the dog will bite you.
heddi tann jam mi, ich habe Kopfweh.
I' ve got a headache.
banja tann jam hem, er hat Seitenstechen.
he has a stitch.
boon jam hem, er hat Gliederreissen, Gichtschmerzen.
he has rheumatic pain, gout pains.

jamjam,

Speise; Nahrung; gute Körner an Früchten.
food; nutrition; good grain on fruits.
karo no pali bun, a no ha jamjam hila,
 das Welschkorn ist nicht gut gerathen, es hat nicht viel
 gute Körner.
the corn did not come out good, it doesn't have many
good grains.

jammesi,

ist der allgemeine Name der 5 in der Erde wachsende
 Früchte: *wedje, saramakka, Ningrikontri - jammesi,*
makkajammesi, napi. (*pattatta* u. *taija* werden nicht
 unter die *jammesi* gerechnet).
it is the generic name of the five fruits growing in the
ground: wedje, saramakka, Ningrikontri -jammesi,
makkajammesi, napi, (pattatta and taija are not conside-
red jammesi) .

jangla, od. jangra,

zum besten haben, vexiren; sich vollständig ankleiden;
 schöne Kleider anziehen; stolz, Hochmüthig seyn;
 prahlen; groß thun. (s. auch *proro*).
to pull someone's leg, to vex; to get fully dressed; to put
on nice clothes; to be proud, to be arrogant; to boast; to
brag. (see proro).
u jangra ko mi?, wilst du mich zum besten haben?
Are you pulling my leg?

japon,

ein Schlafrok.
a dressing gown.

jara, od. jari,

ein Jahr, eine Elle.
a year, a cubit.
 eigentl. *Jara* ein Jahr; *jari* eine Elle; dieser Unterschied
 wird aber von vielen nicht beobachtet. Anmerkung. Die
 Saramakka-Neger haben weder eine bestimmte Ein-
 theilung des Jahrs, noch eine gewisse Zeit, da dasselbe
 anfängt. Doch fangen sie zu Ende der großen troknen
 Zeit, oder zu Anfang der kleinen Regen- oder Pflanzzeit,
 an die bis dahin vergangene Zeit das vorige Jahr zu nen-
 nen. Die Monate rechnen sie von einem Neumond zum
 andern: sie haben aber nicht für jeden Monat einen
 Namen, daher sie selbst auch nicht wissen, wieviele
 Monate ein Jahr machen. Ohngefähr unser November
 heißt *Dann*; hernach haben alle Monate während der
 kleinen Regen- u. der kleinen troknen Zeit, das ist:
 December, Januar, Februar, Merz, keinen Namen. Wenn
 endlich die große Regenzeit kommt so heißt der erste
 Monat derselben, ohngefähr der April, *seben-tera*, der
 May, *hondiman*, Junius, *balimatu*; Julius, *tanfuruwatra*.
 Darauf folgen alle Monate während der großen troknen
 Zeit, August, September, October, ohne Namen.
Actually jara is a year; jari a cubit; this differentiation
is not made by many people .
Note: the Saramacca negroes do not have a certain
organization of the year, nor a specific time, when it
begins, but at the end of the long dry season, or at the

beginning of the short rainy season, or around planting time, they call the time that has gone by "the past year". The months are counted from one new moon to another, but they don't have a name for each month, that is the reason they don't know how many months are in a year. November is called **Dann**; therefore all months during the small rainy season and the small dry season do not have a name, and those months are December, January, February, and March. When the long rainy season finally comes, the first month, around April, is called **seben-tera**, then comes May, **hondiman**, June, **balimatu**, and July, **tanfuruwatra**. Then all months of the main dry season follow, August, September, October, and they do not have names.

jarukù,

eine große schwarze Ameise, deren Biß sehr gefährlich ist.
a large black ant whose bite is very serious.

jasha,

braten; rösten; backen; am Feuer trocknen.
to fry; to roast; to bake: to fry at the fire.
jasha boto, ein Boot durch das auswendig an der Seite angelegte Feuer ausdehnen.
to enlarge a boat by putting fire outside of it on both sides.

jashi,

ein böser Ausschlag, den alle Neger einmal kriegen.
a bad rash that all negroes get once.

jeshi,

das Ohr, ein Wiederhaken; die Pfanne an einer Flinte.
The ear, a barb; the pan of a shotgun.
ju putta proba na jeshi kaba? hast du schon Pulver auf die Pfanne gethan?
Have you already put gunpowder on the pan?

jetti,

jetzt, noch. s. auch **jinda**. - **no jetti**, noch nicht.
Now, yet, see jinda. - no jetti, not yet.
di fruta no mandru jetti, diese Frucht ist noch nicht reif.
this fruit is not ripe yet.

jingri. od. ingri,

ein Indianer. - die hiesigen Neger pflegen mehrentheils alle Indianer **Akuli** zu nennen, obgleich dieser Name nur einer Indianischen Nation zukommt, die hoch oben an der Suriname u. Saramakka wohnt.
an Indian. - The local negroes usually call all Indians Akuli, even though this name is only the name of one tribe that lives in the north at the Suriname and Saramakka.

inidagga,

Täglich, alle Tage.
daily, everyday.

<i>initem,</i>	immer, allezeit. <i>always, all of the time.</i>
<i>iniwan,</i>	ein jeder, jedes. <i>everyone, each.</i>
<i>inki,</i>	Tinte. <i>ink.</i>
<i>introbbi,</i>	ein Baum dessen Holz zäh u. nicht leicht spaltet. <i>a tree that is rough and does not split easily.</i>
<i>jongro,</i>	ein gewisser Baum, dessen Rinde in Wasser gekocht wird, u. dieses Waßer, welches bitter ist, laxirt u. soll wieder die Kolik helfen. <i>A certain tree, the bark of which is boiled in water, and this bitter water is used as a laxative and is supposed to help against colic.</i>
<i>jonku,</i>	die Hüfte. s. auch <i>alikbo</i> . <i>the hip, see alikbo.</i>
<i>jorka,</i>	Gespenst, Schatten, Geist. <i>spectre, shadow, or ghost.</i>
<i>jowènjowèh,</i>	eine kleine schwarze Eidexe, deren Biß tödl. ist. <i>A small black lizard whose bite is fatal.</i>
<i>isredè,</i>	Gestern. <i>yesterday.</i> <i>otroisredè,</i> vorgestern. <i>the day before yesterday.</i>
<i>itseheheh,</i>	niesen. <i>to sneeze.</i>
<i>ju,</i>	Du; dein. <i>you, your.</i>
<i>jukka-Ningri,</i>	diejenigen Freyneger welche an den Fluß Marawini oder nicht weit von demselben wohnen. Sie reden die Neger-Englische Sprache. Sie haben sich viel später in Freyheit, als die Saramakka-Neger gesetzt. <i>the free negroes who live by or close to the Marawini river. They speak the negroe-English language. They became free much later than the Saramakka negroes.</i>

- jumarra,** der Fisch Heimar, eine Art Lachse, der beste Fisch hiesigen Landes
the fish called "Heimar", a type of salmon, the best fish in this country.
- juru,** eine Stunde, eine Uhr; borgen; auf Borg nehmen, nicht gleich bezahlen, miethen, für Lohn dinge.
an hour, a watch; to borrow; to take a loan, not paying rent on time, to rent, to hire someone to work or a wage.
humenni juru? Wieviel Uhr ist es?
what time is it?
feifi juru naki kaba, es hat 5 geschlagen.
the clock has struck five.
ju no tango juru sombre vo mekki di worko?
willst du nicht zu dieser Arbeit Leute dinge?
do you want to hire people for this work?
- jusnu, od. djusnu,** gleich, bald, eben itzt.
at once, soon, right now.
- K.
- kabá,** fertig machen, vollenden; fertig werden mit einer Arbeit; gethan, es ist gethan od. geschehen! laß gut seyn! sey zufrieden! und; aber; schon.
to finish, to complete; to finish a work; done, it is done or has happened! That's enough! Be content! and; but; already.
- kabri,** eine Art braunes Holz, Bruynhart genannt, das allerdauerhafteste sowol in der Erde als in der Luft; es wird auch von keinem Wurm gefressen.
a type of brown wood called Bruynhart, the most durable wood on earth, or in the air; no worm eats it.
- kabúgru,** die Karbuten, eine an der Kopename wohnende Nation, die von Indianern u. Negern zusammen entstanden ist.
the "kabúgru", a nation located at the Coppename, that has been built by Indians and negroes.
- kadjù,** eine hiesige Frucht u. Baum.
an indigenous fruit and tree.
- kai,** fallen, herunter fallen; vorkommen; wiederfahren; sich an eine Sache machen, eine Arbeit angreifen; von Weibern die monatliche Reinigung haben.
to fall, to fall down; to occur; to happen; to get down to do, to start a work; of women to have the monthly cleaning.
wansondi kai na mi, es ist mir was begegnet.

- something has happened to me.*
mi kai na di worko, ich greiffe die Arbeit an.
I start the work.
di oto no kai bun na mi, die Historie, od. Zänkerey ist mir sehr unangenehm.
the history, or quarrelling is very unpleasant to me.
- kaihosso**, das Haus, wo sich die Weiber während der Reinigung aufhalten.
the house, where the women stay during their cleaning.
- kakka**, Koth, Mist; kaken; häßlich; ein Hahn.
feces, manure; to defecate; ugly; cock.
vool kakkà, die Schmarotzer Pflanzen, die aus dem von den Vögeln ausgestreuten Saamen, auf anderen Bäumen wachsen.
the parasite plants that are spread by birds and grow on all trees.
- kakki**, den Hahn an einer Flinte aufziehen.
to cock the hammer.
mi no kakki di goni jetti, ich habe den Hahn noch nicht aufgezogen.
I have not cocked the hammer yet.
di goni kakki? no, a no kakki, ist die Flinte gespannt? Nein.
is the shotgun loaded yet? No.
- kali**, ruffen; nennen.
to call; to name.
- kakraku**, ein hier sehr häufiger Fisch, dessen Kopf u. Leib, ausser dem Schwanz eine so harte Schaale wie ein Schild hat, von einem schlechten u. unreinen Geschmack.
a common indigenous fish, of which the head and body except the tail have a hard skin like a shield. It has a bad and dirty taste.
- kallabas**, ein Baum, deßen Frucht ausgehöhlt u. die Schaale zu Schüsseln, Löffeln, u. dergleichen gebraucht wird.
a tree of which the fruit is hollowed out, and the shell is used for bowls, spoons, and things like that.
- kamalua**, od. **kamarùà**, die Art Rohr, wovon Pfeile gemacht werden.
a type of reed of which arrows are made.
- kamba**, die mitlere Art Schildschweine.
the middle type of shield pig.
- kamina**, eine Art von Korb, Fische zu fangen:
a type of basket to catch fishes with.

- setti kamina*, einen solchen aufstellen.
to set up one like that.
- kamisha*, ein schmaler langer Lappen, womit die Männer ihre Schaam decken.
asmall long cloth men use to cover up their genitals.
- kamma*, eine von rohr geflochtene Matte, um darauf zu schlafen; jeder zum Schlafen eingerichtete Platz; ein Bett.
a mat woven of reeds that one sleeps on; any place to sleep; a bed.
- kandêa*, ein Licht, ein Baumharz, das wie Schwefel brennt, welches die Neger zum Leuchten brauchen.
a light, a resin, that burns like sulphur, which the Negroes use for a light.
matu-kandêa, eben dieses Harz; es kommt vom Lotusbaum.
this resin; it comes from the Lotus tree.
- kându*, irgend etwas, das man an einem Ort hingängt oder aufstellt, zum Zeichen, daß da niemand gehen, oder nichts nehmen soll; ohngefähr wie der Strohwisch in Deutschland, nur daß die Neger eine unbeschreibliche abergläubische Furcht davor haben, u. demselben sehr böse Wirkungen zuschreiben. Die ihnen fürchterlichsten Arten sind:
something that is hung up or put up at a place as a sign stating that nobody should go there or take anything from it. Just like the wisp of straw in Germany, only that the negroes have an undescribable superstitious fear of it, and they say it has very bad effects in their worst outcomings. The most terrible kinds are:
tsjipoppo, Steine, Zuker-Rohr oder dessen blätter.
rocks, sugarcane or its leaves
bakubu-bingo, boâ.
dem furfur tulu jamjam na mi plantasi, mi tann go putta kându, es werden mir alle Früchte vom Felde gestohlen, ich will *kându* aufsteken.
all fruits are getting stolen from my field. I want to set up kându.
kându tann go kishi ju, du wirst dir die bösen Wirkungen des *kându* zuziehen.
you will incur the bad effects of the kându.
- kangbé*, eine Schleuder.
a sling
- kangra*, die abergläubige Probe, wodurch die Neger entscheiden, ob einer das, dessen er beschuldigt wird, gethan hat, oder nicht. Erst wird die Zunge des Menschen mit der Asche eines gewissen Krautes/; aber was für ein Kraut? das ist ein großes Geheimniß:/ bestrichen, u. darauf eine feine Feder von einem Huhn durch die Zunge gestochen. Geht

die Feder ohne Hinderniß durch, so ist der Mensch unschuldig; geht die Feder nicht durch, sondern bricht, so ist er schuldig.

a superstitious test by which the negroes decide if someone who is accused has done it or not. The tongue of a person is spread over with the ashes of a certain herb: but what kind of herb? This is the big secret: and then the feather of a chicken is pierced through the tongue. If the feather goes through without hindrance, the person is innocent; if the feather does not go through but breaks, one is guilty.

mi sa da ju kangra, ich will mit dir die **kangra** Probe machen, ob du schuldig bist.

I want to make the kangra test with you, if you are guilty.

kangra kishi hem, er ist als schuldig befunden, die Feder geht nicht durch.

he is found to be guilty, the feather does not go through.

kanti,

schief stehen, auf eine Seite hängen; die Kante der Rand.
to be crooked, leaning to a side; the edge, the border

kapashî,

die kleinste Art von Schildschweinen.
the smallest type of shield pig

kappewirri,

junger wieder aufgeschoßener Busch.
young bush that has shot up again

kapwiwa,

(od. auch **watrahagu**), ein Waßerschwein od. Wasserhaase, ein 4füßiges auf dem Lande u. im Wasser lebendes Thier, dessen Fleisch sehr wohlschmeckend ist.
a "waterpig" or "waterhare", an animal with 4 feet living on land and in water, its meat tastes very good.

karapà,

ein Baum dessen Holz im trocknen lange dauert; wenn man aber die Rinde nicht abschält, so wird von Würmern zerfressen. Die Frucht dieses Baums hängen die Neger an einen Faden ins Wasser, u. schießen alsdann, die Art Fische **morokò**, die sehr lüstern darnach sind, mit dem Bogen.

a tree of which the wood takes a long time to dry; but if the bark is not peeled off, worms eat up the tree. The negroes hang the fruit of this tree in the water and then they shoot this kind of fish morokò, which are very keen on the fruit, with their bows.

karo,

Welschkorn.

corn

karo pau, eine Kolbe Welschkorn, das Stroh.
a cob of corn, the straw.

kárua,

eine Art Eidexen.
a type of lizard.

<i>kassaba,</i>	Kassabi. <i>cassava.</i>
<i>kassika</i> od. <i>kakkisa,</i>	Rinde, Haut; Leder, die Schaale, eine Scheide; der Spint am Holz. <i>bark, skin; leather, the shell, a sheath; the split in the wood (?)</i>
<i>kassinja,</i>	eine kleine Hütte zum übernachten im Busch <i>a small hut to spend the night in the bush</i>
<i>katharrha,</i>	der Schnupfen; Catharr. <i>the cold; catarrh.</i>
<i>kattanrì,</i>	ein Baum der sehr gerade u. hoch wächst, u. eine schöne Gestalt hat. Er ist ein vornehmer Gott der Neger. <i>a tree that grows very straight and high, and has an attractive appearance. It is a principal god of the negroes.</i>
<i>kàttibo,</i>	ein Slave. <i>a slave.</i>
<i>keeskees,</i>	ein kleiner Affe. <i>a small monkey.</i>
<i>keh,</i>	wollen, der Wille. <i>to want, the will.</i>
<i>kekè,</i>	die Spindel, worauf gesponnen wird. <i>the spindle one spins on.</i>
<i>kendi,</i>	warm, heiß seyn, heiß; die Hitze. <i>warm, to be hot, hot; the heat.</i>
<i>kengési,</i>	eine Art Schneidgras, mit sehr schmalen Blättern. <i>a type of sawgrass with very small leaves.</i>
<i>kerki,</i>	die Kirche. <i>the church.</i>
<i>kibenge,</i>	eine irdene Pfanne; die Kassabi Platte, eine Scherbe. <i>an earthenware pan; the cassava plate, a broken piece of china or glass.</i>
<i>kibri,</i>	verwahren, bergen, verstecken. <i>to keep, to hold, to hide.</i>

<i>kiddibo,</i>	rund; rund seyn. s. auch <i>luntu</i> . <i>round; to be round. see also luntu</i>
<i>kjénji,</i>	tauschen, wechseln. s. auch <i>trokka</i> . <i>to change, to trade. see also trokka.</i>
<i>kikki,</i>	auf die Seite stoßen, verschieben, rücken. <i>to push aside, to shift, to move.</i>
<i>kiĵa,</i>	auferziehen, pflegen. <i>to raise, to care for.</i>
<i>killiman,</i>	ein Mörder. <i>a murderer.</i>
<i>killi,</i>	töden, Verdruß machen, schaden thun. <i>to kill, to annoy, to harm someone.</i>
<i>kinollo,</i>	die schönste Art Raben. <i>the most beautiful type of raven.</i>
<i>kishi,</i>	kriegen, empfangen, bekommen, treffen, beym schiessen. <i>to get, to receive, to obtain, to hit while shooting.</i>
<i>kiwallala,</i>	eine häßliche Art Raben. <i>an ugly type of raven.</i>
<i>kloshibai, od. kroshubai,</i>	nahe bey, nicht weit. <i>close by, not far.</i>
<i>kni,</i>	das Knie. <i>the knee.</i>
<i>ko,</i>	mit, und. <i>with, and.</i>
<i>koa,</i>	Lauche. <i>leach.</i>
<i>knoop,</i>	ein Knopf. <i>a button.</i>
<i>kôoljonu,</i>	ein Prügel. od. <i>kôdjon</i> . <i>a cudgel.</i>

<i>kodôh,</i>	ganz allein, von allen verlassen. <i>all alone, deserted by everybody.</i>
<i>koffi,</i>	Kaffee. <i>coffee.</i>
<i>kohokkohò,</i>	der Husten. <i>the cough.</i>
<i>koffre,</i>	die Holzläuse, wenn sie Flügel bekommen haben; welches geschieht, wenn sie Eyer legen wollen. <i>dog ticks, when they grow wings, which happens when they want to lay eggs.</i>
<i>kojó,</i>	ein Lappen 2 Hand breit, womit die Mädchen sich deken. <i>a cloth about 12 inches wide, with which the girls cover themselves.</i>
<i>kokoabra,</i>	eine Art von Marupabäumen, kleiner als <i>tjabisi</i> , größer als <i>srapati</i> . Die Frucht ist eßbar. <i>a type of marupa tree, smaller than tjabisi, bigger than srapati. The fruit is edible.</i>
<i>kokotti,</i>	ein Stock zum spacieren. <i>a walking stick.</i>
<i>koksi,</i>	verspotten. <i>to mock.</i>
<i>kolla,</i>	eine Art Muscheln oder Schnekenhäusgen, welche die Neger sich umhängen. <i>a type of shell or snail shell which the negroes put on .</i>
<i>komakkò,</i>	große braune Ameisen, welche die Blätter von den Bäumen abschneiden, u. in ihre Löcher tragen. <i>big brown ants which cut the leaves of the trees and carry them into their holes .</i>
<i>komè,</i>	essen, speisen. s. auch <i>jam</i> . <i>to eat, to dine; see also jam .</i>
<i>kombotto,</i>	ein Baum u. deßen Frucht, die wie Mirabellen aussieht u. angenehm schmeckt. <i>a tree of which the fruit looks like mirabelles and tastes good .</i>
<i>komm,</i>	kommen, werden, entstehen. <i>to come, to become, to arise .</i>

Gado bi komm sombre, Gott ist Mensch worden.
God became man .

- kommotto**,
 aufstehen, herauskommen; woher kommen.
to get up, to come out; to come from somewhere .
wi kommoto vo fotto, wir kommen von Paramaribo.
we come from Paramaribo .
jusnu mi kommotto na worko, na hosho, so eben
 komme ich von der Arbeit, aus dem Hause.
I just come home from work, from the house .
teh siri kommotto na grunn, wi takki: a nasêh.
- kongro**,
 Tüke, Liste; Streiche.
malice, cunning; pranks .
- kongroman**,
 ein türkischer, oder listiger Mensch.
a malicious or cunning person .
- konikoni**,
 Kaninchen.
rabbit .
- konni**, od. **kunni**,
 Weisheit, Klugheit; Verstand; Wissenschaft; Geschicklichkeit; gescheut, verständig, geschickt seyn.
wisdom, intelligence; sense; science; skill; smart, sensible, to be skilled .
tidê dem komm kunni kaba, jezt sind sie gescheuter worden.
now they have become smarter .
ju kunni di worko tumushi, du verstehst die Arbeit aus dem Grund.
you understand the work very well .
- konniman, kunniman**,
 ein gescheuter od. geschikter Mensch.
a smart or skilled person .
- kopîkopî**,
 Holzläuse.
dog ticks .
- koshari**,
 ein Hirsch.
a deer .
- koshi**,
 schelten; schimpfen; ein Schimpfwort.
to scold; to curse; a swearword .
- kontantu**,
 sehr viel; s. auch *hila* u. *tantu*.
very much; see also hila a. tantu .
- kotti**,
 schneiden, hauen, zerreißen.
to cut, to hit, to tear .

- kotti lio*, quer über einen Fluß setzen.
to cross a river .
kotti faija, Feuer schlagen.
to make fire .
liba kotti faija, es blitzt.
there is lightning
tchuba kotti, der Regen läßt nach, hört auf.
the rain is slacking .
- kotto*,
 kält (sic!); Kälte; frieren, beruhigt, vergnügt, erfreut;
 feucht seyn, aber nicht naß .
cold; the cold; to feel cold, calm, cheerful, delighted; to
be damp but not wet .
mi hatt kotto, ich freue mich; ich bin vergnügt; s. auch
hatti kai.
I am happy; I am cheerful; see hatt kai .
- krabátu*,
 ein Holzbok, ein Ungeziefer, daß sich an Thieren u.
 Menschen ansetzt u. Blut saugt.
a dog tick, an insect that attaches itself to animals and
men and sucks blood .
- krabbo*,
 schaben, kratzen.
to scrape, to scratch .
- krabu*,
 Krabben, eine Art Krebse.
shrimps, a type of crabs .
- krabùka*,
 stille schweigen, das Maul halten.
to be quiet, to shut up .
krabùka vo ju, du hast nichts drein zu reden.
don't interrupt .
- krabutanda*,
 eine Beißzange.
a pair of pliers .
- krakra*,
 hitzig über die Arbeit seyn, emsig arbeiten.
to be busy with work, to work eagerly .
a krakra na worko.
- kramaù*,
 todte Kohlen. (glühende heißen *soka*) .
"dead" coals. (glowing ones are called soka.)
- krapusha*,
 ein Huth; eine Mütze; alles womit man den Kopf bedeckt.
a hat; a cap; anything one covers his head with .
- krashi*,
 jucken; böse seyn; böse; aufgebracht.
to itch; to be angry; angry; outraged .
watra krashi, das Waßer ist wild.
the water is wild .

krashikrashi,	Ausschlag. <i>rash.</i>
kreh,	schreien, jammern, weinen. <i>to scream, to whine, to cry .</i>
krehgrun,	alles Land, das den Ueberschwemmungen unterworfen ist; s. auch biribiri . <i>all parts of land that are subject to floods; see also biribiri .</i>
kreôl,	alles, was hier im Lande gebohren ist. <i>everything that is born or raised in this country .</i> matu kreôl , die Neger, die hier im Busch geboren sind, die nicht selber Sklaven gewesen sind. <i>the negroes who were born here in the bush, who have not been slaves .</i>
kreti,	Kreide. <i>chalk .</i>
kriki,	ein Bach. <i>a creek .</i>
krokka,	schlüpfrich seyn; entchlupfen, ausglitschen, abglitschen. <i>to be slippery; to slip out, to slip, to slip off .</i>
kokro,	die äussere Baumrinde. <i>the outer bark .</i>
krololo,	ganz u. gar. <i>completely .</i>
kroshu, od. kloschu,	alles Zeug, Leinwand, Kleidung; <u>pp.</u> insbesondere ein Stück Leinwand 2 Ellen lang, womit sich die Weiber bedecken. <i>all things, cloth, clothing; etc., etc. especially a piece of cloth that is 2 cubits long worn by women.</i> matu kroshu , Leinwand, die die Neger selber machen. <i>cloth which the negroes make themselves .</i>
krubeshé, od. krebeshé,	die böseste Art Kumpsack, ein schmerzhafter naßer Ausschlag, od. böse Art Gschwüre. <i>the worst type of "Kumpsack", a painful wet rash, or a bad type of sore.</i>
kruboi!	es wird ganz mit dir aus seyn! ich werde dich nicht mehr sehen!

it will be all over with you! I will never see you again!

- krukkutu,** krumm; eine kleine blutsaugende Fliege.
crooked, a small bloodsucking fly .
- krukkutu labo,** ein Scorpion.
a scorpion .
- krumentu,** die Gichtschmerzen in den Knochen.
the gout pain in the bones .
- krumù,** der Stinckvogel. s. auch **akramba**.
the vulture. see also akramba .
- kruttu,** der Rath, Rathversammlung, das Gericht; etwas mit einander ausmachen, überlegen, eine Sache untersuchen, entscheiden; der Proceß.
council, council meeting, the court; to discuss something, to deliberate, to examine something, to decide; the case.
- ku,** das Gesäß, (das hinterste an allen Dingen;) der Stamm, Stock einer Pflanze; Aufschlüsse; Einsichten.
the butt, (the backmost of all kind of things;), the trunk, vine of a plant; conclusions; insights .
mi kissi ku vo di oto, nun sehe ich die Sache ein.
now I understand the heart of the matter .
- kuà,** durchseigen.
to sift .
- kubri,** bedecken.
to cover up .
- kuja,** eine Schüssel von Kallabas, wenn der Schnitt durch den Stiel u. Blüthe geht. (Ist aber der Kallabas in der Mitte der Breite nach durchschnitten, so heißen die Gefässe **tappadorro**).
a bowl of calabash, if the cut goes through the stem and the flower. (If the calabash is cut through the middle though, the receptacles are called tappadorro).
- kujeh,** aussuchen, wählen.
to choose, to select .
- kujéri,** ein Löffel.
a spoon .

- kuka,** ein Kuchen. *kassaba kúka.*
a cake. kassaba kúka .
- kukru,** die Küche.
the kitchen .
- kukummre,** Gurcken.
cucumbers .
- kukunja,** nagen, abnagen.
to gnaw, to gnaw off .
- kula,** heilen, curiren.
to heal, to cure .
- kuláman,** ein Arzt.
a doctor .
- kulasondi,** arznei.
medicine .
- kuleh,** laufen, fließen, ausrinnen, auslaufen:
run, float, to run out, to leak:
bali tan kuleh, das Faß rinnt.
the barrel is leaking .
- kullelu,** eine Art Fische.
a type of fish .
- kumma,** gleichwie. s. auch **alleki, leki.**
just as. see also alleki, leki .
- kumù,** eine Frucht, die den Schlee sehr ähnlich ist; man erweicht sie mit lauem Waßer, zerquetscht sie, u. vermengt den Saft mit zerriebenen Kassabi u. gelben Bananne od. Syrup; diese ist eine nahrhafte u. gesunde Speise.
a fruit that is similar to the sloe; if it is soaked in lukewarm water, mashed and the juice mixed with the crushed cassava and yellow bananas or syrup; this is a nutritious and healthy dish .
- kumu-fattu,** das aus der **kumu** gepreßte Oehl.
the oil made out of kumu .
- kumsakka,** der Kumpsack, ein nasser Ausschlag, der sehr jukt, u. recht schmerzhaft werden kann.
the "Kumpsack", a wet rash that itches a lot a. can be very painful .

<i>kunja,</i>	ein Keil. <i>a wedge .</i>
<i>kunji,</i>	ausdrücken, auswinden. <i>to squeeze, to wring out.</i>
<i>kunnenu,</i>	ein Berg. <i>a mountain.</i>
<i>kupaman,</i>	ein Faßbinder. <i>a cooper.</i>
<i>kupawa,</i>	ein gewisser Baum, von welchen Faßreifen gemacht werden. Er giebt auch ein vortreffliches Oel in grosser Menge. <i>a certain tree from which hoops are made. You can also get an excellent oil in large quantities from it.</i>
<i>kurrukurru,</i>	eine wie ein weitläufiges Netz geflochtene Art schmaler, aber hoher Körbgen. <i>a kind of slim but long basket woven like a big net.</i>
<i>kushiri,</i>	eine kleine Art Affen mit gelben Pfoten. <i>a kind of small monkey with yellow paws.</i>
<i>kushuma,</i>	gewohnt seyn, pflegen. <i>to be used to, to be in the habit of doing something.</i>
<i>kushuweh,</i>	die rothe Farbe, womit sich die Leute bestreichen. <i>the red dye which people daub over their bodies.</i>
<i>kutju,</i>	einziehen, zusammen ziehen. Das Wort wird meist nur von Thieren gebraucht; Z.E. was vom Menschen heißt <i>a dubla mau</i> , er hat die Hand eingezogen od. die Finger zusammen gelegt, das heißt bey einem Thier <i>kutju</i> , als: <i>dago tann kutju</i> , der Hund hat die Füße eingezogen, nicht ausgestreckt. Doch sagen sie auch vom Menschen, <i>a tann kutju</i> , wenn er mit krummen Rücken sitzt u. den Ellbogen aufs Knie stützt. <i>to draw in, to contract. The word is mainly used with animals; e.g. what is called a dubla mau, (he has drawn in his hand or folded his fingers together) when referring to a man, is called kutju when referring to an animal: dago tann kutju, the dog has its feet drawn in, not stretched out. But they also say a tann kutju of a man sitting with his back bent and his elbows resting on his knees .</i>
<i>kuwálu,</i>	ein haufen zusammen-gelegt Reissig. <i>a heap of gathered brushwood</i>

- kwaijambro,** ich will dir nichts verschweigen, ich will dir alles sagen.
I do not want to withhold anything from you, I want to tell you everything.
- kwakwáli,** zanken, zänkisch.
to squabble, quarrelsome.
- kwamba,** der Hunger nach Fleisch od. Fisch, gutes Essen; die Wollust.
the hunger for meat or fish, good food; the lust.
- kwanini, od. gwanini,** der Adler.
the eagle
- kwatriwójo,** eine große Katze od. Iltis; das Weibgen trägt die Jungen in einen Sack, wie der **awáli**.
a big cat or polecat; the female carries the offspring in a sack like the awáli.
- kwatta,** ein schwarzer Affe.
a black monkey.
- kwattri,** ein Tragband, von der Rinde eines Baums, der ebenso heißt.
a strap to carry things with, made of the bark of a tree of the same name.
- kwefa,** eine genähte Mütze.
a sewn cap.
- kweri, od. kweli,** behauen.
to hew/cut/carve.
- kwetikweti,** ganz u. gar.
totally.
- L.
- labo,** der Schwanz.
the tail.
- laffo,** lachen, auslachen.
ju laffo mi? lachst du mich aus?
to laugh, to laugh at someone.
ju laffo mi? Are you laughing at me?

- lai*,
laden; die Ladung; beladen, geladen seyn.
to load; the load; to be loaded with.
mi lai boto, goni, ich lade das Boot, die Flinte.
I load the boat, the shotgun.
di boto lai tumushi, das Boot ist sehr schwer geladen.
the boat is heavily laden
- lala*,
reiben, zerreiben.
to rub, to crush.
lala kashaba, alisi
- lâlu*,
das Reibeisen, der Reiber.
the rasp, the grater.
- lalû*,
ein Suppenkraut, Okrum
herbs and vegetables for making a certain soup, "okro"
- langa*,
lang, groß seyn, die Länge.
to be long, tall, the length.
ju langa morro mi, du bist länger als ich.
you are taller than me.
- langi*,
nachfolgen; nachgehen; erreichen; einholen.
to follow; to go after; to reach; to catch up with.
- lapû*,
ein Pfeil mit einem hölzernen Speer.
an arrow with a wooden spear
- lâsi*,
sterben; verlieren; das Ende; sich verirren; den Weg verlieren.
to die; to lose; the end; to get lost; to lose one's way.
- lashará*,
vor Betrübnis od. Schmerz sich auf den Grund wälzen.
to writhe on the floor in distress and pain.
- latja*,
spalten, zerspalten; gespalten seyn; ein Ritz, eine Spalte.
to split, to split up; to be split; a crack, a gap.
mi go latja hudu, ich will Holz spalten.
I am going to split wood.
di boto latja, das Boot hat Ritze.
the boat has a leak in it.
- latta*,
die Sparren am Dach; die dünnen Pfähle an den Wänden des Hauses, welche die *murumurru* halten.
rafters of a roof; thin poles of the house walls which hold the murumurru.

<i>lau,</i>	verrückt seyn, ungescheut, närrisch. <i>to be crazy, to be off one's head, foolish.</i> <i>ju lau ko mi?</i> willst du mit mir den Narren spielen? <i>are you trying to make a fool of me?</i>
<i>lauman,</i>	ein Narr. <i>a fool.</i>
<i>lébben,</i>	die Leber. <i>the liver.</i>
<i>lefángi,</i>	ein Hauer, Säbel. <i>an axe, sabre.</i>
<i>léggede,</i>	eine lüge, lügen. <i>a lie, to lie.</i> <i>ju bro leggede, or ju takki leggede, or ju leggede,</i> du lügst. <i>you are lying.</i>
<i>leggedeman,</i>	ein Historien träger, Schwäzer, Lügner. <i>a storyteller, gossip monger, liar.</i>
<i>lei,</i>	lügen, eine Lüge. <i>to lie, a lie</i> <i>ju bro lei,</i> du lügst. <i>you are lying.</i>
<i>leki,</i>	so wie; gleichwie; nach morro heißt es: <u>als</u> <i>like/as; the same way as; after morro it means: than.</i>
<i>lembeh,</i>	leken; s. auch <i>liki</i> . <i>to lick; see also liki.</i>
<i>lensu,</i>	ein Tuch, als Schnupftuch p.s. auch hangisa . <i>a cloth used as a handkerchief etc., see also hangisa.</i>
<i>leri,</i>	weisen, zeigen, lehren; lernen. <i>to point out, to show, to teach; to learn.</i>
<i>leriman,</i>	ein Lehrer. <i>a teacher.</i>
<i>lettre,</i>	Buchstabe. <i>letter.</i>

- lêsi*,
faul seyn, faul; träge; lesen.
to be lazy, lazy; sluggish; to read.
- liba*,
der Himmel; oben; hinauf.
the sky; at the top; up.
liba limbo, es ist klar Wetter.
it is clear.
liba tappa, der Himmel ist mit Wolcken überzogen.
the sky is overcast.
liba blakka, od. *liba sukru*,
es ist sehr trüb.
it is overcast.
liba bari, es donnert.
it is thundering.
na liba, oben, hinauf.
at the top, up.
- libi*,
leben, das Leben; wohnen, fehlen, nicht da seyn; zurücklassen.
to be alive, life; to live, to lack, to be absent; to leave behind.
- libilibiwan*,
lebendig.
alive.
- liki*,
leken. s. auch *lembeh*.
to lick. see also lembeh.
- likrabo*,
eine Art Muscheln.
a kind of mussel.
wan spêri vo krabo.
- lima*,
eine Feile.
a file.
- limba*,
rein machen; reinigen.
to clean.
- limbo*,
rein, klar; hell; deutlich.
pure, clear; light; plain.
- linga*, od. *ringa*,
ein Ring.
a ring.
- linsu*,
glatt; poliert; s. auch *liso*.
smooth; polished; see also liso.
- lio*,
ein Fluß.
a river.

- loangowauwèh,** ganz kleine Fliegen. halb so groß als ein Floh deren Biß sehr empfindlich brennt. Sie kommen in der kleinen Regenzeit.
very small flies which are half the size of a flea. Its bite stings a lot. They appear during the short rainy season.
- lobbi,** lieben, die Liebe.
to love, the love.
- lôbi,** salben; schmieren, bestreichen.
to anoint; to smear, to spread.
- lobolobo,** ein sehr wohlschmeckender Fisch ohne Schuppen.
a very palatable fish without scales.
- loggosho,** eine Schild-Kröte.
a turtle.
- loh,** eine Reihe, eine Lienie, eine Gesellschaft; eine Heerde; eben; Faden ziehen; wie schleimichte Dinge; zäh; schleimicht, der Schleim.
a row, a line, a group of people; a herd; flat; to go stringy; like a slimy thing; tough; slimy, the slime.
lohgrun, eine Ebene.
plain.
wan loh pingo, eine Heerde wilde Schweine.
a herd of wild pigs.
malashi a loh, Syrup zieht Faden.
the syrup has gone stringy.
di oure tatta a bi si vo loh minini, dieser Altvater hat Kinder bis ins vierte Glied gesehen.
this progenitor has lived long enough to see his fourth generation.
- lokóngro,** der große Kreis, der sich zuweilen um den Mond u. um die Sonne sehen läßt.
the big ring which can sometimes be seen around the moon and the sun.
- lolà,** rollen; wälzen.
to roll; writhé.
lolà kroshu, die Wäsche mangeln.
to put the washing through the mangle.
- lòlo,** eine Rolle.
a roll.
wan lolo tabaku, eine Rolle Toback.
a roll of tobacco.
lombotto, od. **rombotto,** rund umher, ringsherum; umringen; herumlegen; herumwickeln.

	<i>around, surrounding; to surround; to put round; to wrap around.</i>
<i>lonji,</i>	weit, weitweg; schon lange. <i>far, far away; for a long time.</i>
<i>losho,</i>	eine Laus. <i>a louse.</i>
<i>lovenda,</i>	eine Glatze. <i>a bald head.</i>
<i>lukku,</i>	sehen; nachsehen; Acht haben - od. geben; auf einen warten. <i>to see; to have a look at something; to watch out for; to wait for someone.</i> lukku bun, ju no kai, nimm dich in Acht, daß du nicht fällst. <i>watch out, so you don't fall.</i> lukku bun na di minini, habe das Kind in guter Aufsicht. <i>look well after the child.</i> mi tann lukku ju, ich warte auf dich. <i>I am waiting for you.</i>
<i>lukwangi,</i>	Reissig, Gesträuch. <i>brushwood, shrubbery.</i>
<i>lunga,</i>	schnarchen. <i>to snore.</i>
<i>lulù,</i>	zerfallen, auseinanderfallen, rinnen, auslaufen. <i>to decay, to fall apart, to run, to run out.</i>
<i>luntu, od. luluntu,</i>	rund. <i>round.</i>
<i>lushu,</i>	losmachen; los seyn. <i>to free; to be loose.</i>
<i>lutu,</i>	die Wurzel; mit der Wurzel ausreißen. <i>the root; to pull something up by the root.</i> mi sa lutu di pau? soll ich den Baum mit der Wurzel ausreißen? <i>shall I pull the tree up by its roots?</i>

M.

- ma,** aber; sondern; nur.
but; only.
- madungá,** eine hier sehr häufige Art Dornen, ein Gesträuch.
a kind of thornbush, a shrubbery which is very common here.
- madungu,** ein Bruch im Leibe; die Hoden.
a rupture in the body; the testicles.
- maemae,** ein Rost von Holz, um Fleisch überm Feuer zu trocknen.
a wooden grill to dry meat over the fire.
- mafingé,** eine Maus.
a mouse.
- mafundu,** ein Tieger.
a tiger.
- mai,** die Schwiegermutter.
the mother-in-law.
- makàku,** ein kleiner brauner, oder grauer Affe.
a small brown or grey monkey.
- makka,** Dornen, ein Stachel; ein Splitter; die Frucht des **murru-murru**-Baums.
thorns, sting; splinter; fruit of the murrumurru-tree.
- makka-alattu,** eine große schwarze Ratze.
a big black rat.
- makkajammeshi,** eine sehr große u. d. in der Erde wachsende Frucht, der **saramakka** sehr ähnlich; nur daß dies **saram.** schwarz, die **makkajamms** hingegen weiß ist. Ihre lange Ranken haben Stacheln.
a very big round fruit which grows in the soil, very similar to the saramakka; the only difference being that the saram. are black, and makkajamms are white. Their long stalks have thorns.
- makkapuija,** ein gewisser Vogel.
a particular type of bird.

<i>makkápwiwa,</i>	ein Pfeil mit Wiederhaken. <i>siparali</i> , id. <i>a barbed arrow. siparali, id.</i>
<i>makkisa</i> , od. <i>mashika</i> ,	zerreiben, zerquetschen; zermalmen. <i>to grind, to squash; to crush.</i>
<i>makkobo,</i>	ein großes Gefäß, von der Rinde des <i>kupawa</i> - Baums gemacht, um Pinda aufzuheben. <i>a big vessel made from the bark of the kupawa tree used to store peanuts in.</i>
<i>makù,</i>	Müken; Muskiten. <i>gnats; mosquitoes.</i>
<i>makúku,</i>	irdene Kegel, auf welche das Gefäß gesetzt wird, worinn man Eßen kocht. <i>earthen skittle on which one puts the cooking vessel.</i>
<i>malá,</i>	schleifen, scharf machen. <i>to whet, to sharpen.</i>
<i>malái,</i>	ein gewisser Vogel, Buschkalkuhn. <i>a certain type of bird, "bush turkey".</i>
<i>mala kaija,</i>	eine Tiegerkatze. <i>a margay.</i>
<i>malashi,</i>	Syrup. <i>syrup.</i>
<i>malatta,</i>	ein Malatte. <i>a mulatto.</i>
<i>malenker,</i>	gebrechlich, schwächlich, einer der nicht zu harter Arbeit tüchtig ist. <i>feeble, weak, somebody who is incapable of hard work.</i>
<i>mali,</i>	ein Mahometamr. <i>a Mohammedan.</i>
<i>malloléh,</i>	die größte Art Schildschweine. <i>the largest kind of shield pigs.</i>
<i>mamaù,</i>	der Papay-Baum u. dessen Frucht. <i>the papaya tree and its fruit.</i>

- mamma,** die Mutter, der Schöpfer; etwas sehr großes.
mother, creator; something very big.
Gado hem mamma va tulusondi; Gott hat alles geschaffen.
God created everything.
O Gado, mi mamma! ein sehr gewöhnlicher Ausruf der Neger.
exclamation often used by negroes
wan mamma pisi grunn, ein sehr großes Stück Land.
a very large piece of land.
wan biggi mamma sombre, ein ausserordentlich dicker Mensch.
an exceptionally fat man.
mammápau, ein sehr großer, dicker Baum.
very large tree with a thick trunk.
na neti mammâ-ichuba kai, die Nacht hat es sehr stark geregnet.
it rained a lot last night.
mi flakka futu vo wan mamma loh pingo, ich ging der Spur einer sehr grossen Heerde Schweine nach.
I followed the trail of a large herd of pigs.
ondi ju kom lukku mi teh na mammâ neti? warum kommst du bey so später Nacht mich zu besuchen?
Why are you visiting me so late at night?
- mammâwan,** ein od. etwas sehr großes.
a very big one, something very big.
- mammadoshô,** eine sehr delicate Baumfrucht.
a delicious fruit which grows on the tree.
- mammantem,** des Morgens früh.
early in the morning.
- manári,** ein von Rohr geflochtenes Sieb; durchsieben. **mani** id.
a sieve made of reed; to sieve. mani id.
- manda,** senden, schicken.
to send.
- manda** od. **manta,** ein Korb.
a basket.
- mandru,** reif, (mannbar von beyden Geschlechtern;) stark von Leibe, vierschrötig.
ripe, (sexually mature of both sexes); physically strong, burly.
skin va hem mandru morro mi, er ist noch vierschrötiger als ich.
he is even more burly than I am.

- mandú*, eine Art Buschtau, etwas dicker als *sipò*.
a kind of liana slightly thicker than sipò.
- mangru*, mager.
meagre.
- mankeri*, fehlen, nicht da seyn,
to lack, to be absent.
- manì*, ein Baum, dessen Harz wie Pech klebt.
a tree the resin of which is sticky like pitch.
- mannu*, der Mann einer Frau.
woman's husband.
- marippa*, Frucht u. Baum gleiches Namens. s. *tjabisi*.
fruit and tree of the same name. see tjabisi.
- marka*, od. *marki*, meßen, ein Zeichen, die Grenze; der Accent.
to measure, a mark, the border; the accent.
ju no putta leti marki vo di buka, du legst nicht den rechten Accent auf das Wort, du sprichst es falsch aus.
you are not putting the stress in the right place, you do not pronounce it correctly.
- markudjà*, Markusade, eine angenehme u. gesunde Frucht.
"markudjà", a pleasant and healthy fruit.
- massanga*, eine Waldhütte. s. auch *kashinja*.
a hut in the forest. see also kashinja.
- mashikabaija*, ein Tanz der Weiber, da alle Glieder wie gebrochen scheinen; Bewegung des Leibes derer, die den *Gado* kriegen.
a women's dance wherein all limbs appear to be broken; the body movement of those who get the "Gado".
- mashila*, diejenige Pinda, die von dem bey der Erndte in der Erde zurückgebliebenen Saamen im folgenden Jahre hervor kommt.
those peanuts which grow in the following year from the seeds remaining in the ground after the last harvest.
- mashishà*, ein Kraut welches bey Gliederreissen in Dampfbäder gebraucht wird. Auch wird es in Wasser gekocht, u. dieses Wasser getrunken.
a herb which is placed in a steam bath to soothe aching limbs. It is also boiled in water and drunk.

- mashra*, Herr; Meister.
lord/mister; master.
- masuáh*, eine Art Fischkörbe, wie ein Trichter, mit einen langen engen Hals, der hinten verschlossen ist.
a kind of fish basket like a funnel with a long narrow neck which is closed at the back.
- matappì*, ein von Rohr geflochtener Schlauch, den Kassabi aus-
zupressen,
a hose made from reed used to squeeze out the cassava.
mì matappì kashaba tidè.
- matì*, ein Freund; ein Feind; unzufrieden, böse; zornig werden.
friend; enemy; discontent, bad; to get angry.
ju no matì kò mì, werde nicht böse auf mich.
do not get angry with me.
- matjaru*, eine Axt, ein Beil.
an axe, a hatchet.
matjaru pau, der Stiel an der Axt.
the handle of an axe.
- matjaru-Ningri*, ein Theil der Saramakka Neger, die an einem in der
Suriname fallenden Fluß oberhalb uns wohnen, zwischen
der Suriname u. Saramakka. Der Fluß, an dem sie
wohnen, *Ajakro* od. *Dabitatta-Lio*. Den Namen haben sie
daher, weil die Plantage ihres ehemaligen Herrn, dem sie
entlaufen sind, an der Kriek *matjaru* lag.
*those Saramakka negroes who live further up on a river
flowing into the Suriname river, between the Suriname
and the Saramakka rivers. The river which
they live on, Ajakro or Dabittata-Lio. The name derives
from the plantation of their former master from whom
they fled. It was situated on the matjuru creek.*
- matta*, ein Mörser, der ausgehölte Klotz, worin die Neger alles
stampfen.
*a mortar, the hollowed-out block in which the negroes
crush all kind of things.*
- mattamma*, die Wangen; Backen.
the cheeks.
- mattawàri-Ningri*, diejenigen Saramakka-Neger, die jezt noch an der
Saramakka selbst wohnen. Den Namen haben sie von der
Kriek *mattawari*, an der sie ehemals wohnten.
*the Saramakka negroes who are still living on the
Saramakka river. The name derives from the mattawari
creek on which they used to live.*

- matu,** der Wald, Busch.
the forest, bush.
matu tann fum ju, so druken sich die Neger aus, wenn ein neuer Ankömmling seine erste Krankheit in hiesiger Gegend bekommt, welches allen Blanken u. Negern, gar balde wiederfährt.
an expression used by the negroes when a newcomer catches a disease in this region for the first time. This is experienced by whites and blacks alike quite soon after their arrival.
- matu-alisi,**
 od. **blakka alisi,** der schwarze Reis, der morastigen Boden erfordert. Er übertrifft den weißen an Güte, mißrät aber sehr oft; hingegen wird er nach 3 Monaten reif, u. der andere erst nach 4. Monat.
the black rice which requires marshy soil. It is of a better quality than white rice although the crop often fails; but it ripens within 3 months whereas the other rice ripens within 4 months.
- mau,** der Arm, die Hand; die vorderfüße der vierfüßigen Thiere, ein Ast; Zweig.
the arm, the hand; the forelegs of four-legged animals, a branch; twig.
bâri mau, eine flache Hand; eine Ohrfeige.
an open hand; a smack.
a bi da mi wan brarimau. mi ha trotto mau, ich bin links.
I am left-handed.
- ma ûlu,** Baumwolle, Kattun.
cotton, calico.
- mauwî,** ein schwarzgrauer Vogel, etwas kleiner als der **namû.**
a greyish-black bird slightly smaller than the "namû".
- mê,** fein gestampft.
finely pounded.
- meija,** Strümpfe.
stockings.
- meki,** machen.
to make.
- meli,** schütteln; umrühren; Zank anfangen.
to shake, to stir; to squabble.
no meli mi, fang keinen Zank an, laß mich in Ruh.
do not start a row, leave me alone.

<i>membre,</i>	denken; überlegen; bedenken; Gedanken. <i>to think; to contemplate; to consider; thoughts.</i> <i>mi tann membre wansondi na mi barika</i> , od. <i>hatti</i> od. <i>heddi</i> . - <i>heddi</i> od. <i>hatti</i> od. <i>barika vo mi a membre</i> , <u>id.</u>
<i>mennitem</i> , od. <i>mennitron</i> ,	oft oftmals. <i>often.</i>
<i>meti,</i>	Fleisch; ein Thier; ein guter Freund. <i>meat; an animal; a good friend.</i>
<i>metteh,</i>	sich mit jemand gemein machen, freundschaftl. seyn. <i>to make common cause with somebody, to be friendly with.</i>
<i>mi,</i>	ich; mein. <i>I/me; my.</i>
<i>mili,</i>	eine Mühle. <i>a mill.</i>
<i>min,</i>	die Aufmerksamkeit; das Gemüth. <i>the attentiveness; the disposition.</i>
<i>mindi,</i>	ein Gelenk; zusammenfügen; ziehen. <i>a joint; to join; to pull.</i>
<i>mindri,</i>	die Mitte. <i>the middle.</i>
<i>mindrineti,</i>	Mitternacht. <i>midnight.</i>
<i>minja,</i>	Urin, pissen. <i>urine, to piss.</i>
<i>minini,</i>	ein Kind; alles junge, als Thiere, Pflanzen <u>p.</u> <i>a child; everything young, such as animals, plants, etc.</i>
<i>mishi,</i>	Meisterin, Frau; ein Fehler, verfehlen; Fehler begehen, etwas versehen, etwas nicht treffen; <i>mistress, woman; a mistake; to miss; to make a mistake, to err, to miss something.</i>
<i>mitfra,</i>	lügen, eine Lüge. s. auch <i>leggede</i> , <i>lei</i> . <i>to lie. a lie, see also leggede, lei.</i>

- mûti,** begegnen, zusammen treffen, antreffen.
to meet, to encounter, to find.
- mo,** eine Art Mäusefallen.
a kind of mousetrap.
- mojêri, s. mujeri.** *see mujeri.*
- mokkesi,** hinzuthun; vereinigen; vermischen.
to add; to unite; to mix.
- molaù,** ein dünner Stock.
a thin stick.
- moli, od. molli,** mürbe, weichseyn.
soft; to be soft.
- mokwanga,** ein sehr beschwerliches Unkraut, mit einer sehr schönen feuerrothen Blume, *canna indica*. s. auch *shekischeki*.
a very tenacious weed with a very beautiful fiery red flower, canna indica. see also shekischeki.
- mombi,** zurückhalten, halten, nicht gerne geben, geizig.
to hold back, to keep, to give something reluctantly, stingy.
- moni, od. monni,** Geld.
money.
boto ha moni morro pinda, mit Korjaren gewinnt man mehr als mit Pinda.
you gain more from fishing than from peanuts.
sotem alisi no ha moni, um diese Zeit ist der Reis wohlfeil.
during this period rice is inexpensive.
- morokò,** ein Fisch von mittlerer gröÙe, gemeiniglich sehr fett, er wird mit *karapa* gefangen.
a medium sized fish, usually quite fat, it is caught with "karapa".
- morosi,** der Hittapfel-Baum u. dessen Frucht.
the "morosi"- tree and its fruit.
a libi na watra dindru, er wächst mitten in Sümpfen.
it grows in the swamps.
- morro,** mehr.
more.
worko morro mi, ich möchte unter der Arbeit erliegen.

I will have to give in to the pressure of work.
hangri morro mi, ich kanns vor Hunger nicht mehr ausstehn.
I cannot stand the hunger any more.
pikin morro, beynahe, es fehlt nicht viel.
nearly.
pikin morro mi kai, beynahe wäre ich gefallen.
I nearly fell.
pikin morro a tann go naki dri, es fehlt nicht viel an 3 uhr.
it is nearly 3 o'clock.
no morro, nur; gewiß. p wird allezeit hinten angehängt.
only; definitely. it is always used at the end of a clause
mi killi wan pingo, no morro, ich habe nur 1 Schwein geschossen.
I only shot one pig
a tann go kai no morro, er wird ganz gewiß fallen.
he will definitely fall.
ja tann siki no morro, du bist beständig krank.
 Im Reden pflegen die Neger nur **nomo**,/: anstatt
nomorro: / zu sagen; als
a tann go dedde nomo, er kann nicht mit dem Leben davon kommen.
you are constantly ill. in spoken language the negroes usually use nomo instead of nomorro; as in:
a tann go dedde nomo, he is bound to die

muffina,	elend, jämmerlich. <i>wretched, pitiful.</i>
muija,	naß seyn, feucht seyn; naß machen. <i>to be wet, to be damp; to wet.</i>
mujêri, od. mojêri,	ein Weib. <i>a woman.</i>
mulêh, od. moleh,	sterben. <i>to die.</i>
mulungà,	ein diker eiserner Ring zum fechten. <i>a thick iron ring used to fight with.</i>
mundu,	die Welt. <i>the world.</i> wan mammà-mundusondi , etwas ganz ungeheures. <i>something quite incredible.</i>
mùne,	der Mond, ein Monat; die monatl. Reinigung der Weiber. <i>the moon, a month; the monthly cleaning of women.</i> a de na mune , sie ist in diesen Umständen. <i>she is in this disposition</i>

- mune fulu,** Vollmond.
full moon.
mune brokko, Mondsviertel.
quarter of the moon.
mune dedde, Neumond.
new moon.
nju mune, wenn man den Mond nach dem Neumond
 zuerst wieder sieht.
when one sees the moon for the first time after new
moon.
di mune aki a meki dri mune, mi plante alisi. es geht in
 den 3ten Monat, daß ich den Reis gepflanzt habe.
I planted the rice three months ago.
- munga,** sich stoßen; hauptsächl. an eine Wunde.
to bang against something; mainly a wound.
- murumurru,** die langen Blätter, wovon die Wände an den Häusern ge-
 macht werden. Die Frucht des Baums heißt **makka**, ist
 eßbar u. gibt gutes Oehl.
the long leaves used to build the walls of a house .
The fruit of the tree is called makka, it is edible and
yields a good oil.
- mushe,** müßen.
to have to/must.
- mushini,** eine ganz kleine **kurrukurru**, wo Lockspeise für Fische
 hinein gelegt wird.
a very small "kurrukurru" in which the fish bait is
placed.
tai mushini, diese **kurrukurru** mit Lockspeise ins
 Wasser hängen.
to suspend these "kurrukurru" with bait in the water.
- mushu,** eine Mütze. s. **krpusha** u. **kwefa**.
a cap. see also krapusha and kwefa.
braemusha, eine gestrikte Mütze.
a knitted cap.
- mushula,** die Beugung beym Kompliment machen.
to bow in reverence.
- mutjamma,** der Regenbogen.
the rainbow.
- N.
- na,** in; nach; zu.
in; to; at.

<i>nai,</i>	nähen. <i>to sew.</i>
<i>naiman,</i>	ein Schneider. <i>a tailor.</i>
<i>nainai,</i>	eine Nähnadel. (besser ist <i>aguja</i>) . <i>a needle (aguja is better).</i>
<i>nakki,</i>	schlagen, stossen. <i>to hit, to knock.</i>
<i>namboa,</i>	ein lederner Riem. <i>a leather strap.</i>
<i>namù,</i>	ein gewisser Vogel, Buschhuhn. <i>a particular type or bird, bush chicken.</i>
<i>nanà,</i>	Ananas. <i>pineapple.</i>
<i>napèh,</i>	aufrecht, perpendicular. <i>upright, perpendicular.</i> <i>mi de napèh</i> , ich stehe, ich sitze od. liege nicht . <i>I am standing up, I am not sitting or lying down .</i> <i>putta di poshe leti napèh</i> , ich richte den Pfosten genau perpendicular. <i>I am putting the post straight up.</i> /: Nota: am meisten wird <i>napèh</i> mit <i>tann</i> gebraucht:/ /:note: <i>napèh</i> is mostly used with <i>tann</i> :/
<i>nàpi,</i>	eine den Erdtoffeln sehr ähnliche Erdfrucht. <i>a fruit of the earth similar to a potato.</i>
<i>naséh, od. nasi,</i>	kaimen, aufgehen. <i>to germinate, to bloom.</i>
<i>nâsi,</i>	garstig, unflätig, unreinlich. <i>unpleasant, objectionable, filthy.</i>
<i>nasitôri,</i>	ein Gleichniß, Fabel; erdichtete Geschichte. <i>a simile, fable; invented story.</i>
<i>nblu, od. nblulù,</i>	die Stirn. <i>the forehead.</i>

nebretem,	niemals. <i>never.</i>
neku,	ein Baum od. Strauch, der gebraucht wird, die Fische taumlicht zu machen, um sie zu fangen: <i>tree or shrub which is used to make fish dizzy so they can be caught.</i> fum neku, auf diese Art Fische fangen. <i>to catch fish this way.</i>
nem,	der Name; ein Namensverwandter, der eben den Namen hat. <i>name; person with the same name as another.</i> hodi, nem! Antw. <i>answer tangi, nem!</i> So grüßen sich 2 Namensvetter. <i>This is how two namesakes greet each other.</i> vo nem, gar schön, unvergleichlich. <i>quite nice, eminent.</i> ju meki disondi vo nem, od. ju meki disondi hansem vo nem, du machst dieses gar ausnehmend schön. <i>you make this very pretty.</i>
neni,	9. der neunte. <i>9. the ninth.</i>
nenitenteni,	90.
neti,	die Nacht, ein Netz. <i>the night, a net.</i>
njaê,	Karmin- u. Blutroth. <i>crimson-red and blood-red.</i>
njauwi,	eine Art Eidexen. <i>a type of lizard.</i>
ninga,	leugnen, versagen, abschlagen; verleugnen. <i>to contest, to deny, to refuse; to disavow.</i>
ningri,	ein Neger. <i>a negro.</i>
ningrikontri-jammesi,	eine andere bessere Art von makkajammesi. <i>a different and better sort of makkajammesi.</i>
njuman,	ein Jüngling. <i>a young man.</i>

- nju,** neu; eine der Pinda ähnliche Frucht; s. auch *dju*.
new; a fruit similar to a peanut. see also dju.
- njusu,** Neuigkeit; gewohnt seyn.
news; to be used to.
- no,** nein; nicht.
no; not.
- nopò,** ein Schild, um die Pfeile abzuhalten.
a shield to ward off arrows.
- notti,** nichts.
nothing.
- nuffu,** genug.
enough.
- nushu,** die Nase.
the nose.
- O.
- óbia,** Arznei, Medizinische-Kräuter; abergläubige Gaukeley, oraculöse Betrügerey; dasjenige, was dazu gebraucht wird.
medicine, medical herbs; superstitious hocus-pocus, oracular deception; everything to do with it.
- obiaman,** der solche Gaukeley treibt.
somebody who practises hocus-pocus.
- odi, od. hodi,** guten Tag!
hello!
takki grangodi na mi bunnu mati, grüße meinen Freund recht schön.
give my regards to my friend.
- oijo,** das Auge; eine Knospe; ein Krümgen; ein Tropfen.
the eye; a bud; a crumb; a drop.
tann ko oijo, wachen, nicht schlafen.
to be awake, to be not asleep.
isredéh mi bi tann ko oijo tumushi, teh mi go drummi; so heddi mi drummi langa so; ich bin gestern sehr spät zu Bette gegangen, darum habe ich so lange geschlafen.
I went to bed very late last night which is why I slept so long.

- no wan oijo kashaba, watra, p. de na hosho*, wir haben kein Krüngen cassava, keinen Tropfen Wasser etc. im Hause.
we do not have a grain of cassava, not a drop of water in the house.
mi no jam wan oijo jamjam teh tidè, ich habe heute noch keinen Bißen gegeben.
I have not had a bite today.
- omi*, ein Mann; alles was männlichen Geschlechts ist.
a man; everything of male sex.
- ondi?* was?
what?
ondiweh, was doch; was giebts? *why? what is up?*
ondiweh ju tann teh tidè? was bleibst du solange aus?
why are you staying out so long?
- otroamaija*, übermorgen.
the day after tomorrow.
- oterbanda*, das jenseitige Ufer.
the opposite bank.
- oterdagga*, einstmals, ein ander mal.
once, another time.
- oterisredè*, vorgestern.
the day before yesterday.
- oto*, eine Geschichte, eine Begebenheit, eine Sache.
a story, an event, a thing.
mi no sabi husa di oto wakka, mit der Sache gehts nicht richtig zu.
there is something wrong about it.
- otro*, od. *otre*, od. *oter*, anders; der andere; der zweite.
different; the other one; the second one.
di otro jari pinda bi pali teh ambun, im vorigen Jahr hat die Pinda sehr reichlich getragen.
last year the peanut crop was plentiful.
- otrowan*, ein anderer.
an other.
- ougri*, schlimm; böse; hastig; sehr.
bad; evil; hasty; very.
a swütti ougri, es ist überaus süß od. angenehm.
it is particularly sweet or pleasant.

<i>oure,</i>	alt. <i>old.</i>
	P.
<i>padra,</i>	ein Ruder oder Schöpfer zum Rudern. <i>an oar or scoop to row with.</i>
<i>paggamentu,</i>	Schulden. <i>debts.</i>
<i>pai,</i>	Schwiegervater; vätergen. <i>father-in-law; little old man.</i>
<i>paiman,</i>	Bezahlung; Lohn. <i>payment; wage.</i>
<i>pakka,</i>	bezahlen; vergelten. <i>to pay; to repay.</i>
<i>pakkira,</i>	eine kleine Art wilde Schweine. <i>a small breed of wild pig.</i>
<i>pali,</i>	zeugen, gebären; Frucht tragen. <i>to procreate, to give birth to; to bear fruit.</i>
<i>paliman,</i>	Hebamme; Wehmutter; ein Thier wie eine große Mücke, mit sehr langen Beinen. <i>midwife; an animal similar to a large gnat with long legs.</i>
<i>palulù,</i>	der so genannte wilde Bananna-Strauch; weil seine Blätter den Bananne-Blättern ähnlich sind. Die Frucht besteht aus schwarzen beeren u. ist eßbar. <i>the so-called wild banana bush; because its leaves are similar to banana leaves . The fruit consists of edible black berries.</i>
<i>pampram,</i>	Geschwätz, Fratzen, Gaubeley, Blendwerk. <i>gossip, grimace, hocus-pocus, illusion/deception.</i> <i>ju bribi so pampramsondi?</i>
<i>pangula,</i>	die Balken an den Indianischen Weberstuhl, wo an die Hangmatte, die sie weben, vest gemacht wird. <i>the pole on an Indian loom on which the hammock they are weaving is fixed.</i>

<i>panja</i> ,	anfaßen. <i>to touch.</i>
<i>pánta</i> ,	erschrecken. <i>to frighten.</i> <i>ju panta mi</i> , du hast mich erschreckt. <i>you scared me.</i> <i>mi panta ougri</i> , ich bin sehr erschrocken. <i>I was very frightened.</i>
<i>pantría</i> ,	die Waden. <i>the calves of the leg.</i>
<i>papaija</i> , od. <i>paijapaija</i> ,	eine von <i>papali</i> geflochtene Matte. <i>a woven mat made of papali.</i>
<i>papali</i> ,	der Stock oder Rückgrad der grossen Blätter, als <i>murru-murru</i> , <i>pinna p</i> . Davon werden die kleinen Pfeile gemacht, womit man Mäuse u. Ratzen schießt. <i>the stick or backbone/midrib of large leaves like murru-murru, pinna etc.</i> <i>small arrows are made from it. These are used to shoot mice and rats.</i>
<i>pappa</i> ,	Brey, Pappe. <i>mash, porridge.</i>
<i>pappi</i> ,	eine Ohrfeige geben. <i>to give somebody a smack.</i>
<i>pappià</i> ,	Geplärr. <i>bawling.</i>
<i>pappo</i> ,	der Kroff. <i>the crop/goitre.</i>
<i>papùn</i> ,	Kürbis, s. auch <i>pongi</i> . <i>pumpkin, see also pongi.</i>
<i>parasol</i> ,	ein Sonnenschirm. <i>a parasol.</i>
<i>parrasarra</i> ,	ein Baum, von welchem man Staketen od. Latte, macht. <i>a tree from which stockades or lathes are made.</i>
<i>pasi</i> ,	Weg; Reise; Erlaubniß; Gelegenheit. <i>way/path; journey; permission; opportunity.</i>

a da mi pasi va tumma disondi, er hat mir erlaubt dieses zu nehmen.

he gave me permission to take it.

mi bi findi pasi va takki da hem, ich habe Gelegenheit gefunden, es ihm zu sagen.

I had the chance to tell him about it.

ju no tann go findi pasi va du dishi, es wird dir nicht möglich seyn, dieses zu thun.

it will not be possible for you to do this.

mi no si pasi, ich sehe keine Möglichkeit dazu.

I don't see any possibility.

pashà,

vorbey gehen; vorübergehen.

to walk past; to go by.

ju pasha marka, du kommst zu spät.

you are too late.

pashamau!

überaus; erstaunlich; wunderbar.

extremely; astonishing; wonderful.

pashiá,

spacieren gehen; auf u. abgehen.

to take a walk; to walk to and from.

passra,

ein Zirkel.

a circle.

pattupattu,

eine Ente.

a duck.

pekka,

kleben, hängen bleiben.

to stick to, to get caught on something.

pau,

ein Baum; Stange; Stock; Stiel, Stengel.

a tree; bar; stick; handle; stalk/stem.

pekùpekù,

der Schlucken, das Schlucksen.

the hiccups.

pellula,

eine Perle, Koralle.

a pearl, coral.

pendeh,

bunt, gesprengt.

multi coloured, speckled.

penna,

Mühe; Beschwerlichkeit; Noth; Plage; Mühe haben, es schwer haben; sich Mühe geben, einem Mühe machen; plagen.

trouble; troublesomeness; distress; grievance; to have trouble with, to have a hard time; to take pains over, to put somebody to great trouble; to torment.

<i>penni,</i>	ein Stall. <i>a stable.</i>
<i>penti,</i>	ein Kamm; kämmen. <i>a comb; to comb.</i>
<i>pepre,</i>	Pfeffer. <i>pepper.</i>
<i>petra,</i>	ein Felsen. <i>a rock.</i>
<i>pi,</i>	ganz still, mausestill. <i>very quiet, quiet as a mouse.</i>
<i>pikîn,</i>	klein, wenig. <i>little/small, a bit.</i>
<i>pikînpikîn,</i>	sehr klein. <i>very small.</i>
<i>pikkado,</i>	Sünde. <i>sin.</i>
<i>pikki,</i>	Antwort, antworten. <i>answer, to answer.</i>
<i>pîli, od. pîri,</i>	pflücken; auflesen, auslesen. <i>to pick; to gather, to select.</i>
<i>pinda,</i>	eine in der Erde wachsende Frucht, deren Kern, den Kern einer Haselnuß sehr gleich kommt. Sie vertritt die Stelle der Butter. <i>fruit which grows in the soil the kernel of which is similar to the kernel of a hazelnut. It is a substitute for butter.</i> <i>meki pinda,</i> das Feld zum Pindapflanzen zu recht machen u. bepflanzen. <i>to prepare the field for the peanuts and plant them.</i> <i>diki pinda,</i> die Pinda ernten, ausgraben. <i>to harvest peanuts, to dig them out.</i>
<i>pingo,</i>	die beste Art wilde Schweine. <i>the best breed of wild pig.</i>

- pinja-pau*, ein gewisser Baum, deßen Blätter die Kraft haben, die Hünlerläuse zu vertreiben, wenn man die Blätter oder Zweige auf den Boden herumstreuet.
a particular type of tree. Its leaves have the power to drive away the mallophagans when the leaves or twigs are scattered over the ground.
- pinji*, kneifen; eine Sache, Begebenheit od. Geschichte immer berühren, im vorbeugehen etwas davon merken lassen.
to pinch; to touch/tackle a thing, event or story all the time, to indicate something in passing by.
- pinna*, lange Blätter, den *murrumurru* ähnlich, aber nicht so groß u. bey weitem nicht so starck. Sie werden gebraucht, den Giebel eines Daches zu bedecken. Ferner heißt *pinna* ein Pfeil, dessen Spitze 2 Wiederhaken hat.
long leaves similar to the "murrumurru" but not as big and nowhere near as tough. They are also used to cover the gable of the roof. "Pinna" also means an arrow of which the top has two barbs.
- patatta*, eine den Kartoffeln ähnliche süße Erdfrucht.
a fruit of the earth similar to a potato.
- pio*, sich brechen, vomieren.
to bring up, to vomit.
- pioijo*, Hünler-Läuse.
mallophagans.
- piriwà*, od. *priwà*, ein Pfeil. Der allgemeine Name aller Gattungen von Pfeilen.
an arrow. The common term for all kinds of arrow.
- pipli*, Volk.
people.
- pîsi*, ein Stück.
a piece.
- pisîs*, eine Art Bohnen.
a type of beans.
- pitju*, od. *bitju*, ein Wurm; Ungeziefer.
a worm; vermin.
- plabbi*, od. *plattu*, eine Schüssel, ein Teller.
a bowl, a plate.

- plakkeh*, der Surinamische Zitteraal, ein Fisch wie ein Aal, bey deßen Berührung man einen starcke Schlag in den Armen u. allen Gelencken empfindet.
the Surinamian electric eel, a fish like an eel which when touched makes one feel a strong electric shock in the arms and all joints.
- planta*, od. *pranta*, Pflanzen.
plants.
- plantasi*, ein Stück Land zum pflanzen, ein Dorf.
a piece of land to farm, a village.
- plati*, od. *prati*, theilen; sich scheiden; eine Insel.
to share; to sepearate; an island.
- plattupau*, eine große flache hölzerne Schüssel, aus einer Baumwurzel gemacht.
a big, flat, wooden bowl made from a tree's root.
- pléni*, eine Hubel.
a plane.
- plênja*, ein breiter Fisch mit Menschenzähnen.
a fat fish with man-like teeth.
- pleshîri*, Vergnügen.
pleasure.
mi jam pleshîri na dishi, ich habe Vergnügen daran.
it gives me pleasure.
od. *du mi di pleshîri, du mi di bun*, mache mir das Vergnügen; od. thue mir das zu Liebe.
do me the favour; or would you be so kind.
- plitti*, ritzen, ein Splitter.
to scratch, a splinter.
- pluma*, eine Feder; die Haare an Thieren.
a feather; the animal hair.
- po*, die mit Luft angefüllte Blase in den Fischen.
the air filled bubble in fish.
- pobri*, arm, elend. s. auch *poti*.
poor, wretched. see also poti.

- pobriman,** ein Armer. s. auch **poman**.
a poor man, see also **poman**.
- poli,** können, kräfte haben; verderben.
can/ to be able to, to have strength; to spoil.
mi no poli va go na matu tidè, ich bin heute nicht im
Stande in den Busch zu gehen.
I am not able to go into the bush today.
a poli kabà, es ist schon verdorben.
it is already spoilt.
ju sa poli tulusondi, du wirst es alles verderben.
you will spoil everything.
- poman,** ein armer.
a poor man.
- pondri,** verfaulen; verwesen.
to rot; to decompose.
- pondri-buka,** der Schaarbock.
the scurvy.
- pongi, od. pondji,** ein Kürbis.
a pumpkin.
- pontà,** zielen.
to aim at.
- poshe,** ein Pfosten.
a post.
- poshinja,** ein überaus heftiges Gift, womit die Gift-Pfeile bestrichen werden.
an extremely powerful poison which is daubed on arrows.
- poti,** arm, elend.
poor, miserable.
- pottá,** reichlich, überflüssig seyn.
to have plenty, to be superfluous.
- potto,** ein Topf.
a pot.
- pottokilli,** ein schwarzer Vogel, so groß als eine Lerche, der am Reis unsäglichen Schaden thut.

a black bird the size of a lark which causes great damage to the rice.

- pottopotto,** morastig, sumpfig.
marshy, swampy.
pottopotto-ganja, ein Sumpf, Morast.
a swamp, morass.
- praiya,** zerstreuen, verschütten.
to scatter, to spill.
- prakiki,** eine kleine Art Papagay.
a small type of parrot.
- pramushe,** versprechen.
to promise.
- prapraha,** ein breiter Fisch mit einem krummen Schwanz u. giftigen Stachel; man könnte ihn den Wasser-Scorpion nennen.
a flat fish with a bent tail and a poisonous sting; it could be called a waterscorpion.
- pre,** Freude, Spiel, Scherz, Lustbarkeit, spielen.
pleasure, play, joke, junketing/festivity, to play.
di worko no prepre worko, die Arbeit ist kein Spielwerk, sie ist nicht so leicht.
the work is not just a game, it is not that easy.
- prefure,** dreist, zumbesten haben; frech.
daring, to put somebody on; imprudent.
ju prefure ko mi, hast du mich zum besten?
are you putting me on.
- prégu,** ein Nagel.
a nail.
- premishi,** Erlaubniß.
permission.
- presha,** Macht, Kraft, Vermögen.
power, strength, wealth.
- prikongo,** eine Heuschrecke.
a grasshopper.
- pretta,** drücken, pressen.
to press, to squeeze.

<i>prikittu,</i>	eine kleine Papagay. <i>a small type of parrot.</i>
<i>proba,</i>	Schießpulver. <i>gun-powder.</i>
<i>probá,</i>	versuchen, probiren. <i>to attempt, to try.</i>
<i>probasi,</i>	versuche es nur. <i>just attempt it.</i>
<i>proboshi,</i>	nörgeln, Händel anfangen; einem etwas zu leide thun. <i>to nag, to pick a quarrel with somebody; to harm somebody.</i>
<i>prolo, od. proro,</i>	ganz angezogen seyn; alle gehörige Kleidung anhaben; stoltz seyn; groß thun, prahlen. s. auch <i>jangra</i> . <i>to be fully dressed; to be dressed for the occasion; to be proud; to show off, to boast. see also jangra.</i>
<i>prukâsi,</i>	eine jede Artzney, die laxiren macht. <i>medicines which have a laxative effect.</i>
<i>pu,</i>	stehend-Waßer; Teich, eine See. <i>stagnant water; pond, a lake.</i>
<i>pulu,</i>	wegnehmen; rudern. <i>to take away; to row.</i>
<i>pusha,</i>	schieben, fortrüken. <i>to shove, to push something away.</i> <i>pusha abiti,</i> rücke ein wenig. <i>move a bit.</i>
<i>puspúsi,</i>	eine Katze. <i>a cat.</i>
<i>putta,</i>	hinlegen; hinsetzen; beschließen; vestsetzen. <i>to lay down; to put down; to decide; to fix/ arrange.</i> <i>mi putta ju na hattí,</i> ich habe etwas wieder dich. <i>I have got something against you.</i> <i>a putta min na di oto,</i> er denkt der Sache nach. <i>he thinks about something.</i> <i>putta goni,</i> den Hahn an der Flinte wieder zurückziehen, wenn er aufgezogen gewesen war. <i>to pull back the trigger of a shotgun after it had been cocked.</i> <i>mi putta goni kaba,</i> die Flinte steht wieder

auf der Ruhe.
the shotgun is in resting position.

R.

reti, od. *leti*,
 recht; gerade; das Recht.
right; straight; the right.
leti mau; die rechte Hand.
the right hand.

ringa, od. *linga*,
 ein Ring.
a ring.

rombotto, s. *lombotto*. *rombotto*, see *lombotto*.

S.

sa,
 eine Säge; sollen; werden; /: wenn es was zukünftiges bedeutet:/
saw; ought to; should/ shall;/ when describing something in the future:/
mi sa kotti di pau, ich werde, od. will den Baum umhauen, (gewöhnlicher ist: *mi tann go kotti di pau*)
I am going to or want to cut down that tree, (mi tann go kotti di pau is more common)
mi sa go jusnu? soll ich jetzt gleich gehen?
should I go immediately?

sabba,
 der Ruhetag; eine Woche.
 Die hiesigen Neger habe 2 Sabbathe in einer Woche: der erste heißt *pikin sabba*, das ist unser Mittwoch, der andere unser Donnerstag, heißt *grang sabba*, sie arbeiten aber an beyden, wenn sie wollen.
the day of rest; a week
The local negroes have two sabbaths a week, the first is called pikin saba, which corresponds to our Wednesday, the second is called grang sabba and corresponds to our Thursday, but they work on both these days if they want to.

sabbatem,
 der Abend.
the evening.

sabi,
 wissen; kennen.
to know something/someone.

safri, od. *sapri*,
 sachte; vorsichtig; langsam.
gentle; cautious; slow.

<i>sai,</i>	ist; sind. <i>is; are.</i> <i>a sai de,</i> er ist da. <i>he is here.</i> <i>dem sai de,</i> sie sind da. <i>they are here.</i>
<i>saija,</i>	ein Weiberrock. <i>a women's dress.</i>
<i>sakkasakka,</i>	die Klapper-Schlange. <i>the rattle snake.</i>
<i>sakka,</i>	nachlassen, abnehmen; eine Gemüse, grüne Kassabi Blätter als Kohl gekocht. <i>to slacken, to decrease; vegetable, green cassava leaves</i> <i>cooked the same way as cabbage.</i> <i>watra tann sakka,</i> das Waßer fällt. <i>the water falls/ebbs.</i> <i>siki tann sakka haffo,</i> die Krankheit läßt ein wenig nach. <i>the illness has ceased off a little.</i> <i>sakka di bo abiti,</i> laß die Feder etwas nach, sie ist zu sehr gespannt. <i>relax the spring it is too taut.</i>
<i>sakku,</i>	ein Sack, Tasche. <i>a sack, bag.</i>
<i>sákkula,</i>	ein Getränk von sauren Kassabi. <i>a drink made from sour cassava.</i>
<i>sakkuli,</i>	ausschütteln; ausdreschen; die Körner abschlagen; ausfallen; abfallen; als überreifes Getraide, oder die Beeren an einer Traube. <i>to shake out; to thresh; to thresh grain; to fall out; to</i> <i>fall like overripe corn or berries from a cluster.</i>
<i>sakkla,</i>	Lappen, Lumpen. <i>cloth, rag.</i>
<i>sakushú,</i>	ein Blasebalg. <i>a pair of bellows.</i>
<i>sandu,</i>	Sand. <i>sand.</i>
<i>sangla,</i>	Aderlaßen. <i>to bleed a vein.</i>

<i>sangri,</i>	Blut. <i>blood.</i>
<i>sanni,</i>	etwas; Sachen; Dinge. <u>Anmerkung.</u> 1. Wenn <i>sanni</i> fragt, so sagen sie stattdessen hier <i>ondi</i> ; wenn <i>sanni</i> andern Wörtern angehängt wird, als <i>wansanni</i> <u>p.</u> , so sagen sie mehrentheils <i>sondi</i> , als <i>wansondi</i> , nur in dem Fall wird beständig <i>sanni</i> gebraucht, wenn es alleine steht u. nicht fragt, als: <i>sanni morro mi; lukku sanni; sanni no kom bun na mi.</i> 2. <i>sanni</i> wird andern Worten angehängt, wenn dieselben als adjectiva stehen, die sich auf kein gewisses nomen beziehen, d.i. so oft man im Deutschen <u>etwas</u> vor dasselbe Wort setzt. Z.E. <i>mollisanni</i> , etwas weiches; <i>trangasanni</i> , etwas hartes. od. <i>trangasondi pondrisanni</i> , od. <i>pondrisondi</i> ,) <i>no bun vo jam</i> , ob etwas verfaultes ist nicht gesund zu essen. <i>something; things.</i> <u>Note.</u> 1. if <i>sanni</i> is used interrogatively the word <i>ondi</i> is used instead; if <i>sanni</i> is used in combination with another word as in <i>wansanni</i> etc. then <i>sondi</i> is commonly used e. g. <i>wansondi</i> . There is only one instance where <i>sanni</i> must be used. This is when it stands alone and is not used interrogatively as in: <i>sanni morro mi; lukku sanni; sanni no kom bun na mi.</i> 2. <i>sanni</i> is attached to other words when they are used as adjectives which do not refer to a particular noun, that is when in German the word <u>etwas</u> is used e. g. <i>mollisanni</i> , something soft; <i>transasanni</i> , something hard. (or <i>trangasondi</i>) <i>pondrisanni</i> , (or <i>pondrisondi</i> ,) <i>no bun vo jam</i> , something rotten, not good to eat.
<i>santa,</i>	heilig. <i>holy.</i>
<i>sappatu,</i>	Schue. <i>shoes.</i>
<i>sapri, s. safri.</i>	<i>sapri, see safri.</i>
<i>saprisapri,</i>	nach u. nach. <i>by and by.</i>
<i>sara, od. sari,</i>	traurig, betrübt seyn; Mitleiden haben; bedauern; Betrübniß; Traurigkeit. <i>sad, to be aggrieved; to sympathize with; to regret; grief; sadness.</i> <i>mi tann sara</i> , od <i>sara kishi mi</i> , ich bin betrübt; traurig. <i>I am aggrieved, sad.</i> <i>mi sara va ju</i> , ich bedaure dich. <i>I feel sorry for you.</i>

- Saramakka,** ein Fluß der Suriname gegen Westen; eine dicke in der Erde wachsende Frucht mit schwarzer Schaale.
a westward tributary of the Suriname river; thick fruit with a black skin which grows in the soil.
- Saramakka-Ningri,** diejenigen Freyneger, die gegenwärtig an der Suriname, an der Saramakka u. zwischen diesen 2 Flüssen wohnen. Ehedem wohnten sie alle hoch an der Saramacka . Sie haben ihre eigene, von der Neger-Englischen verschiedene Sprache.
those free negroes who are presently living along the Suriname river, on the Saramakka river and between these two. Previously they all lived upstream along the Saramakka river. They have their own language which differs from Negro-English.
- sarrakasha,** der vordere Theil des Hauses./: Der hintere Theil heißt *dindruhosho*; die Scheidewand zwischen beyden, heißt *mindrihosho*./
the front part of the house./:The back part is called dindruhosho; the partition wall between the two is called mindrihosho.:/
- satu,** Salz, salzen.
salt, to salt.
ju satu jamjam kaba? hast du das Essen schon gesalzen?
have you already salted the food?
- sau,** ein Elephant.
an elephant.
- seben,** sieben, 7. der siebente.
seven, 7. the seventh.
- sebententéni, od. sebenteni,** 70.
- sebenterra, od. sebentera,** /: anstatt *sebenteréja*, das Siebengestirn :/der erste Monat in der großen Regenzeit, ohnegefahr der Aprill.
 /: instead of *sebenteréja*, the Pleiades:/the first month of the long rainy season around April.
- sebinefi,** ein Barbiermesser.
a barber's knife/razor.
- sei,** die Seite.
the side.
a tann go na watra sei, er geht ans Wasser.
he is going to the waterside.
di goni mi bai na sei, die Flinte habe ich so verstohlner Weise gekauft.
I bought the shotgun secretly.

<i>seisei</i> , od. <i>sesé</i> ,	eine Scheere. <i>a pair of scissors.</i>
<i>sêli</i> , od. <i>sêri</i> ,	die grossen braunen Ameisen, <i>kómakkó</i> , wenn sie Flügel bekommen haben. <i>the big brown ants, kómakkó, once they got their wings.</i>
<i>selli</i> ,	verkauffen. <i>to sell.</i>
<i>sendèh</i> ,	leuchten; anzünden. <i>to shine; to light.</i>
<i>sendi</i> ,	schicken; senden. <i>to send.</i> <i>a sendi buka da mi</i> , er hat mir sagen lassen. <i>he had someone tell me.</i>
<i>séringwa</i> ,	die Zugameisen; Jagdmüren. <i>the migratory ants;</i>
<i>setti</i> ,	anfangen; zurechtmachen; eine Falle aufstellen. <i>to start; to prepare; to set a trap.</i> <i>mi sa setti di worko</i> , ich will die Arbeit anfangen. <i>I am going to start work.</i> <i>mi go setti kamina, awiti, trappo p.</i> <i>mi go setti kamina awiti, trappo. etc.</i>
<i>she</i> ,	Seele; Geist. <i>soul; spirit.</i>
<i>shêki</i> ,	bewegen; schütteln, erschüttern. <i>to move; to shake.</i>
<i>shekimau</i> ,	wetten; eine Wette. Weil sie bey einer Wette einander die rechte Hand geben. <i>to bet; a bet. Because the right hand is shaken when making a bet.</i>
<i>shekiskeki</i> ,	das Kraut u. Blume, <i>canna indica</i> . Weil seine steinharten Samenkörner in den Schoten klappern. s. auch <i>mokwanga</i> . <i>the herb and flower, canna indica. Because its seeds hard as rock rattle in the pod.</i> <i>see also mokwanga.</i>

<i>shem,</i>	sich schämen; die Schaam; der Respect. <i>to be ashamed of; the shame; the respect.</i> <i>mi ha shem vo di grangsombre.</i>
<i>si,</i>	sehen. <i>to see.</i>
<i>sjasjà,</i>	mit dem Hintern auf den Fersen sitzen. <i>to sit on one's haunches.</i> <i>a tann sjasja,</i> er sitzt so. <i>he is sitting like that.</i>
<i>siba,</i>	verfluchen; fluchen; kleine Hölzgen, wie Kegelchen die sich die Leute umhängen. <i>to curse; to swear; small pieces of wood, like little skittles which people put round their necks.</i>
<i>sika,</i>	eine Zicke. <i>a goat.</i>
<i>sikada, od. skada,</i>	eine Treppe; Leiter; Stufe. <i>stairs; ladder; step of the stairs.</i>
<i>siki,</i>	krank seyn; krank, die Krankheit. <i>to be ill; ill, the illness.</i>
<i>sikiman,</i>	ein Kranker. <i>someone who is ill.</i>
<i>sikkisi, od. siksi,</i>	sechs 6. der 6te. <i>six; the sixth.</i>
<i>siksitenteni,</i>	60.
<i>siku,</i>	ein Africanischer Affe. <i>an African monkey/ape.</i>
<i>silò,</i>	das Faulthier, loyard. <i>the sloth.</i>
<i>sindá,</i>	sitzen. <i>to sit.</i>
<i>go sinda,</i>	seze dich. <i>sit down.</i>

<i>sinja</i> ,	die Asche; Staub. <i>the ash; dust.</i>
<i>sinjasinja</i> ,	grau. <i>grey.</i> <i>haffo weti, haffo blakka .</i>
<i>sinki</i> , od. <i>singi</i> ,	sincken; untersincken. <i>to sink; to submerge.</i> <i>feru singi na watra.</i>
<i>singrasi</i> ,	eine der Ananas ähnliche Pflanze, von deren Blättern Bindfaden u. Stricke gemacht werden. <i>a plant similar to that of a pineapple. Its leaves are used to make strings and ropes.</i>
<i>sínta</i> ,	ein Band; Gurt. <i>a strap; girth.</i>
<i>siparàli</i> , s. <i>makkapwiwa</i> .	<i>siparali, see makkapwiwa</i>
<i>sipêi</i> ,	ein Spiegel. <i>a mirror.</i>
<i>sipò</i> ,	die beste Art Buschtau. <i>the best kind of tree vine/liana.</i>
<i>sippi</i> , od. <i>shippi</i> ,	ein Schiff; Schiffscameraden, die mit einander zugleich auf einem Schiff gewesen; eine Art Seevögel. <i>a ship; the ship's mates who were on the ship at the same time; a type of seabird.</i>
<i>siri</i> ,	Saamen. <i>seeds.</i>
<i>sirka</i> ,	ausbeßern; einrichten; zurecht machen; zubereiten. <i>to improve/mend; to furnish; to get something ready; to prepare.</i>
<i>sisha</i> ,	Schwester; ein Liebkosungs-Wort gegen eine Weibsperson. <i>sister; a term of endearment applied to females.</i>
<i>sitanja</i> ,	Silber. <i>silver.</i>

<i>sitteh,</i>	warten; erwarten; s. auch <i>supla</i> . <i>to wait; to expect; see also supla.</i> <i>sitteh mi,</i> od. <i>supla mi,</i> warte auf mich. <i>wait for me.</i>
<i>skîn,</i>	der Leib; <i>the body.</i> <i>skîn va mi brokko</i> od. <i>mashika,</i> ich bin sehr matt. <i>I feel quite weak.</i>
<i>skoop,</i>	eine Schaufel. <i>a shovel.</i>
<i>skopo,</i>	mit dem Fuß stoßen. <i>to kick.</i> <i>ondiweh ju tann skopo mi?</i>
<i>skrifti,</i>	schreiben. <i>to write.</i>
<i>skrifiman,</i>	ein Schreiber. <i>a writer.</i>
<i>skrufu,</i>	der Rost am Eisen; eine Schraube. <i>the rust on iron; a screw.</i>
<i>smâla,</i>	schmal; dünne. <i>slim; thin.</i> <i>wan smâla pau,</i> ein dünner Stock, eine dünne Stange. <i>a thin stick, a thin bar.</i>
<i>smeri,</i>	riechen; der Geruch. <i>to smell; the smell/odour.</i>
<i>smeri-wirriwirri,</i>	das wohlriechende Kraut, basilicum. <i>the fragrant herb, basil.</i>
<i>smoko,</i>	der Rauch, rauchen. <i>the smoke, to smoke.</i> <i>mi smoko tabaku,</i> ich rauche Taback. <i>I smoke tobacco.</i>
<i>sneki,</i>	eine Schlange. <i>a snake.</i>
<i>so,</i>	so. <i>thus.</i>

<i>sokka,</i>	eine glühende Kohle. <i>a glowing coal.</i>
<i>som,</i>	etliche, einige; etwas; ein wenig. <i>several, some; something; a bit off a little.</i> <i>da mi som watra,</i> Gib mir etwas Waßer. <i>give me some water.</i>
<i>sombi,</i>	die dicken weißen Palmkohlwürmer, welche den Negern eine große Delikatesse sind. <i>fat white palmcabbage worms which are a great delicacy amongst the negroes.</i>
<i>sombra,</i>	der Schatten. <i>the shadow.</i>
<i>sombre,</i>	ein Mensch; jemand. <i>a human being; someone.</i>
<i>somsondi,</i> od. <i>sonsondi,</i>	mancherley Dinge, allerhand. <i>all kinds of things, various.</i>
<i>somtem,</i> od. <i>sontem,</i>	manchmal, vielleicht. <i>sometimes; may be.</i>
<i>somtron,</i> od. <i>sontron,</i>	manchmal. <i>sometimes.</i>
<i>sondi,</i> s. <i>sanni</i>	<i>sondi, see sanni</i>
<i>sondre,</i>	ohne. <i>without.</i>
<i>sonn,</i>	die Sonne, die Sonnenhitze. <i>the sun, the heat of the sun.</i> <i>pikin sonn,</i> die kleine trockne Zeit. <i>the short dry season.</i> <i>ju worko so tranga ko di mammà-son?</i> arbeitest du so heftig, bey der erstaunlichen Sonnenhitze? <i>are you working so hard in the incredible heat of the sun?</i> <i>sonn kom kotto kaba,</i> die Sonnenhitze hat schon nachgelassen, es wird kühle. <i>the heat of the sun has eased off; it is getting cooler.</i> <i>sonn hoppo,</i> die Sonne geht auf. <i>the sun is rising/rises.</i> <i>sonn kom heh kaba,</i> es ist bald Mittag. <i>it is almost noon.</i> <i>sonn tann bila,</i> Mittag ist schon vorbey; ohngefähr 1. od. 2 uhr nachm.

it is past noon; about 1 or 2 o'clock p.m.
sonn sakka kaba, die Sonne steht schon niedrig, es wird
 abend.

The sun is already low, it will soon be dark.

sonn go drummi, od. **sonn go na matu**, Die
 Sonne geht unter.

the sun is setting/sets.

di otro mune somtem a sa meki di pikin sonn,
 vielleicht kommt künftigen Monat die kleine trockne
 Zeit.

maybe the short dry season will begin next month.

sopi, ein Schluck Brandtwein.
a mouthful of brandy.

sopu, Seiffe.
soap.
jingri sopu, Indianische Seiffe, eine Art Aloe.
Indian soap, a kind of aloe.

sorresorre, die größte Art Papagay.
the largest kind of parrot.

sorro, eine offene Wunde.
an open wound.

sosò, umsonst, vergeblich, ohne Geld; nakend; nichts anders,
 als, lauter.
for free, in vain, without money; naked; nothing else but,
merely.
ju penna vo soso, du gibst dir vergebliche Mühe.
your efforts are in vain.
da mi di fakka vo soso, gib mir das Messer umsonst.
give me the knife for free.
a tann soso, er ist nakend.
he is naked.
di grunn a ha makka soso, auf dem Stück Land stehn
 lauter Dornen, nichts anders, als Dornen.
there are only thornbushes nothing but thornbushes on
this piece of land.

sotem, um diese Zeit.
at this time.
di otro jari sotem mi kom aki, voriges Jahr um diese
 Zeit kam ich hieher.
I came to this place this time last year.

sowa, sauer; sauer seyn; Essig.
sour; to be sour; vinegar.

speri od. **speli**, Art; Gattung.
kind; breed.

<i>srabbo,</i>	scharf; scharf seyn. <i>sharp; to be sharp.</i> <i>srabbo fakka. - di aguja ha srabbo buka.</i>
<i>sranda, s. akkusehuweh.</i>	<i>sranda, see akkusehuweh</i>
<i>srapati,</i>	ein dem Marippa ähnlicher Baum, nur viel kleiner; von deßen Asche die Neger ehemals ihr Salz machten, welches sie <i>matusatu</i> nannten, u. unser Salz <i>bakkrasatu</i> . <i>a tree similar to but much smaller than the Marippa tree. Its ashes were used by the negroes to make salt. This salt is called matusatu whereas our salt is called bakkrasatu.</i>
<i>sreka,</i>	eine Tiegerfalle. <i>a tiger trap.</i>
<i>srepi,</i>	selbst; sogar. <i>even.</i>
<i>stoon,</i>	ein Stein. <i>a stone.</i>
<i>stoonman,</i>	ein Maurer. <i>a bricklayer.</i>
<i>sua,</i>	der Schweiß; schwitzen. <i>the perspiration; to perspire.</i>
<i>subi,</i>	hinauf gehen, od. steigen. <i>to climb.</i>
<i>sukri,</i>	Zucker. <i>sugar.</i>
<i>sukru,</i>	finster. <i>dark.</i>
<i>suku,</i>	suchen; verfolgen. <i>to search; to persecute.</i>
<i>sukupi,</i>	der Speicher; /: <i>tutta</i> ist gewöhnlicher:/ <i>the storage-place/granary; /:tutta is more common:/</i>
<i>sula,</i>	ein Gerüste; Soller; Berbetutte. <i>a framework; balcony</i>

<i>sum,</i>	schwimmen. <i>to swim.</i>
<i>sumollo,</i>	ein dreyhakigter Fischpfeil. <i>a three-pronged fishing spear.</i>
<i>sûndà, od. suntà,</i>	sammeln; zusammentragen; auf einen Haufen legen. <i>to collect; to gather; to pile in a heap.</i>
<i>sundu, od. suntu,</i>	dicht, nahe beysammen, mit einander, zusammen. <i>close, close to each other, with one another, together.</i> koffi no pali sundu , der Kaffee wird nicht zu gleicher Zeit reif. <i>the coffee will not be ripe at the same time.</i>
<i>sunja, od. sonja,</i>	träumen; ein Traum. <i>to dream; a dream.</i>
<i>sunju, od. sunsu,</i>	Auskehricht; Unreinigkeit, Dreck. <i>rubbish; uncleanness, dirt.</i>
<i>supla,</i>	warten, erwarten, s. auch sitteh . <i>to wait, to expect, see also sitteh.</i>
<i>sutta,</i>	huren; Ehebruch; Hurerey. <i>to whore; adultery; whoring.</i>
<i>suwi,</i>	ein kleines Buschhuhn. <i>a small bush chicken.</i>
<i>sweli, od. sweri,</i>	schwären; eitern; schwellen; Geschwulst, ein Eid; schwören. <i>to ulcerate; to discharge puss; to swell; swelling/ulcer, an oath; to swear an oath.</i>
<i>swütti,</i>	süß; angenehm; erfreulich; wohlschmekend; aufstehen; als ein Geschwür; schießen; ein Schuß; stechen; als Dornen; Nadeln p. <i>sweet; pleasant; delightful; delicious; to lance, like an ulcer; to shoot; a shot; to sting, like thorns, pins/needles.</i> makka swütti mi , ich habe einen Splitter oder Dorn <i>I have got a splinter or thorn.</i>

T.

<i>tabitjì,</i>	eine Insel. /:Ockanegrisch:/ <i>an island; /:in the language of the Auka-Negroes:/</i>
<i>tafra,</i>	ein Tisch. <i>a table.</i>
<i>tai,</i>	binden; gebunden werden oder seyn. <i>to bind; to be or get bound.</i>
<i>taitai,</i>	ein Band, Faden, Bindfaden, Strick. <i>a strap, thread, string, rope.</i> <i>matu taitai,</i> Buschtau. <i>liana.</i>
<i>taija,</i>	eine Erdfrucht mit großen dreckigten Blättern; Teyer. <i>a fruit of the earth with big dirty leaves; "Teyer"</i>
<i>takki,</i>	reden; sagen; ein Gespräch; Unterredung. <i>to talk, to say; a conversation; discourse.</i>
<i>takkitakki,</i>	Geschwätz, Geplauder. <i>tittle-tattle, prattle.</i>
<i>takkru,</i>	häßlich; garstig. <i>ugly; awful.</i>
<i>tamanua,</i>	der große Ameisenfresser. <i>the great ant-eater.</i>
<i>tamma,</i>	kleben; hängen bleiben; klebricht seyn. <i>to stick; to get caught on; to be sticky.</i>
<i>tampa,</i>	ein Dekel. <i>a lid.</i>
<i>tanda,</i>	ein Zahn. <i>a tooth.</i>
<i>tando,</i>	fehlen; nicht recht seyn. <i>to lack; to be wrong.</i> <i>wansondi tando mi, belle hati mi,</i> es fehlt mir was, ich habe Leibweh. <i>there is something wrong with me, I have a belly ache.</i>

- tannfure, tannfure,** sich wundern; dumm, dreist; zahm.
to be surprised; stupid, bold; tame.
- tanfurewatra,** der 4te u. letzte Monat in der großen Regenzeit, ohngefähr der Julius.
the fourth and last month of the long rainy season, around July.
- tangi,** dancken; der Danck; bitten.
to thank, thanks; to ask for.
- tangitangi,** sehr bitten, o sey doch so gut.
to beg very much, please be so kind.
- tann,** warten; stille stehn; bleiben.
to wait; to stand still; to stay.
skin vo mi no tann bun, ich bin nicht gesund.
I am not well.
ju tann langa tumushi, od. *ju tann te-te-tèh*, od. *ju tann têh - awa ju kom*, od. *ju tann pashamau*; du verweilst dich gar zu lange.
you are taking far too long.
- tannapè,** stehen, /; nicht sitzen:/ aufrecht, perpendikulär stehen.
to stand;/to be not seated;/to stand upright, to be erected.
Anmerkung. 1 . Ausser dem wird **tann** noch auf verschiedene Weise gebraucht. Es wird zu den meisten verbis gesetzt, u. dieses ist das eigentliche praesens; denn wenn ein verbum alleine steht, so bedeutet es gemeiniglich das perfectum od. imperfectum.
Note 1 . **tann** is also used in other ways. It is mostly used alongside verbs and then indicates the present tense; because a verb on its own usually indicates the past tense.
mi tann siki, ich bin krank.
I am ill.
mi tann worko, ich arbeite.
I am working.
ichuba tann kai. sonn tann hati. liba tann bari
2 . **tann go** vor ein anderes verbum gesetzt, macht das futurum.
2 . when **tann go** is put in front of a verb it indicates the future tense.
mi tann go washi, ich will mich baden.
I want to bathe.
amaija mi tanngo hondi, morgen werde ich auf die Jagd gehen.
I will go hunting tomorrow.
a tann go kai, er wird fallen.
he will fall.
Aber **tann go** alleine, gehört unter n. 1. u. heißt: ich gehe eben jezt, **mi tann go**.
But **tann go** on its own belongs to the first example and means: I am going now.

- tantu,** viel, sehr viel, s. auch *hila*.
a lot, very much, see also hila.
- tapanà,** ein starkes Getränck von Kassabi u. Patatten.
a strong beverage made from cassava and potatoes.
- tappa,** zudecken; zugedeckt seyn, verstopfen; verstopft seyn; verschließen; dämpfen; verschlossen seyn.
to cover; to be covered, to block; to be blocked; to lock; muffle/deaden; to be locked.
dorro tappa, die Thür ist verschlossen.
the door is closed.
di sombre ganji tumushi, tappa hem, der Mensch ist sehr aufgebracht, besänftige ihn doch.
the man is enraged, calm him down.
tappa faija, lösche das Feuer aus
extinguish the fire.
tappa watra, od. **tai watra,** die Fluth od. Ebbe abwarten.
to wait for high or low tide.
- tappadorro,** ein Gefäß von Kallabas od. von Flaschenkürbis, wenn derselbe in der Mitte, der Breite nach durchschnitten ist.
s. kuja .
a vessel made from calabash or bottle gourd, when cut widthways through the middle. see kuja.
- tára,** alles flüssige Klebrichte; als weiches Harz p.
any viscous liquid such as soft resin.
- tashi,** die Blätter, womit die Dächer gedeckt werden.
the leaves used to cover roofs.
- tatta,** Vater.
father.
- tahenni,** Zuckerrohr; Zuckerbier.
sugar-cane; sugar beer.
- tatti,** ein Stampfer, um in der *matta* zu stampfen.
a stamp to mash things with in the "mappa".
- tchima,** brennen, verbrennen. act. u. neutr.
to burn, to cremate. trans. a. intrans.
- tchína,** abergläubische Verhaltensregeln; die Enthaltung von einer Speise oder sonst etwas.
superstitious ritual; abstinence from one kind of food or something else.

- tchorolò,** dünn, nicht dick; als ein dünner Brey.
thin, not thick; like watery mash.
ju no meki di pappa tranga, meki a tchorolò, mache den Brey nicht so dick, sondern dünn.
make sure the broth is smooth without being too thin.
- tchuba, od. tjuba,** Regen.
rain.
- teh,** bis; wenn; als; da; seitdem.
until; if; when; because; since.
tann teh mi komm, warte bis ich komme.
wait until I come.
teh ju go matu, kotti kumu, manda da mi, wenn du in den Busch gehst, so schicke mir kumu.
If you go into the bush bring me back some kumu.
teh mi komm aki, watra biggi tumushi, als ich hieher kam, war sehr hohes Wasser.
when I came here it was high tide/ the water was high.
teh a go na fotto, dishi da aiti mune, seitdem er nach Paramaribo gegangen, sind schon über 7 Monat verflossen.
it is over seven months now since he went to Paramaribo.
- tehgo,** ohne Ende; unaufhörlich, ewig; ununterbrochen; in einem fort.
endless; neverending, eternal; incessant; all the time.
mi planta pinda na loh tehgo, ich pflanze die Pinda in langen Reihen, die keine Lücken haben.
I plant peanuts in long rows without gaps.
- teki,** nehmen; annehmen; holen.
to take; to accept; to fetch.
- telu,** ganz.
total.
- tem,** die Zeit.
the time.
tem pasha kaba, od. tem kom tschati kaba, es ist schon zu spät.
it is already too late.
di tem wi libi na liba, damals wohnten wir den Fluß höher hinauf.
at that time we lived further up the river.
- tenge,** lahm; hinkend.
lame; limping.
a tann wakka tenge, er hinkt.
he has got a limp.

- teni*, zehn, 10. s. auch *tin*. it. der zehnte.
tuteni, 20. *driteni* od. *dritenteni*, 30. u.s.w.
 Aber - *finnatu*, 12. *finnadri*, 13. u.s.w.
tuteni ko wan, 21./: selten *tuteni na wan* :/ *driteni ko tu*,
 32. *votenteni ko dri*, 43. u.s.w.
ten, 10. see also *tin*. also the tenth.
tuteni, 20. *driteni* or *dritenteni*, 30. and so on.
 But - *finnatu*, 12. *finnadri*, 13. and so on.
tuteni ko wan, 21./: rarely *tuteni na wan* :/ *drutenu ko tu*, 32. *votenteni ko dri*, 43. and so on.
- tenneh*, reissen; zerreißen. act. u. neutr. s. auch *feu latja*.
 to tear; tear apart. trans. a. intrans. see also *feu latja*.
- tenteh*, ausstrecken; ausdehnen.
 to stretch; to extend.
a tenteh mau na ju, er streckt seine Arme nach dir aus.
 he is stretching out his arms towards you.
- tereja*, ein Stern.
 a star.
- tem*, od. *téla*, Land, im Gegensatz vom Waßer.
 land, in contrast to water.
- tesi*, versuchen; auf die Probe stellen; Versuchung;
 schmecken; kosten.
 to try; to put to the test; temptation; to taste.
- tgonitgoni*, spitzig, spitz zulaufend.
 pointed, tapering.
- tia*, Muhme; Tante.
 female cousin; aunt.
- tjabisi*, der Marippa od. Palmbaum, deßen Herz der delikate
 Kabbes od. Palmkohl ist u. eben auch *tjabisi* heißt. Die
 angenehme Frucht heißt *marupa*.
 the marippa or palm tree the heart of which is the
 delicious common white cabbage or palm cabbage. It is
 also called *tjabisi*. The delicious fruit is called *marupa*.
- tjago*, wegnehmen; wegtragen; hinaustragen.
 /: das Wort ist aus *tjarrigo* zusammengezogen.:/
 to take away; to carry away; to carry something out of
 somewhere..
 /: the word is a contraction of *tjarrigo*.:/
- tjagodo*, ein von *baruma* geflochtenes Gefäß, in Gestalt einer
 Pülle, aber viel grösser, es dient Pinda aufzuheben.

a vessel woven of **baruma** in the shape of a basket but much bigger, used to store peanuts.

tjakomm,

bringen; herbringen./: statt **tjarrikom**:/ welches aber auch gebraucht wird. s. **tjarri**.

to take; to bring. ./instead of **tjarrikom**:/ which is also used. see **tjarri**.

tjarri,

tragen; bringen.

to carry; to bring.

tjarri hudu komm da mi, od. kurtz: *for in short: tja hudu kon da mi*, bringe mir Holz her.
bring me the wood.

tidé,

heute; heutiges Tages; jezt/: wenn **teh** davor steht:/

today; these days; now/:when **teh** is put in front:/

husei ju tann teh tidé, wo bist du bis jezt gewesen?

where have you been until now?

no tide, schön vor langer Zeit.

a long time ago.

no tide dem meki di hosho, das Haus steht schon lange.

the house was built a long time ago.

no tidé oto dishi, das ist schon vor langer Zeit geschehn.

that happened a long time ago.

tjemeh,

krächzen; stöhnen; wimmern; seufzen.

to croak; to pant; to whimper; to sigh.

tiffi,

ein Zahn. s. auch **tanda**.

a tooth. see also **tanda**.

timba,

ein viereckiger Pfosten; eine Falle um Schildschweine (**kamba**) zu fangen.

a four-cornered post; a trap to catch shield pigs (**kamba**) with.

tinga,

meinen, duncken.

to think.

tingi,

stincken.

to stink.

tingimeti,

Aas.

carcass.

tio,

Oheim, Oncle.

uncle.

- tjobbo,** graben, mit der Schaufel.
to dig with a shovel.
- tîri,** Stahl zum Feuer schlagen, das Steuerruder regieren, als ein Boot, Schiff, ein Land, p.
to form steel in fire, to be at the helm e.g. of a boat, ship, to reign over a country. etc.
- tîriman,** ein Steuermann.
a helmsman.
- tirà,** herausziehen, herausreißen; wegnehmen. (anstatt *pulu*); ausleeren.
to pull out, to tear out, to take away. (instead of pulu); to empty.
mi tira goni, ich ziehe den Schuß aus der Flinte.
I take the round out of the shotgun.
alisi tann tirà, der Reis bekommt Aehren.
the rice is developping ears.
alisi meki jamjam komotto na dorro, mi kali: teh a tirà
- tobbo,** ein Faß zum waschen, nicht eine Tonne .
a barrel for washing, not a ton .
- toddo,** ein Frosch; eine Kröte.
a frog; a toad.
- toffo,** schwammicht, pelzig; das weiche Mark in manchen Bäumen.
spongy, furry; the soft pith of some trees.
- tokka,** anrühren.
to mix together.
- tokkrò,** eine kleine Art Buschhuhn.
a small breed of bush chicken.
- toli,** ganz unterm Waßer seyn, ganz ins Wasser tauchen.
to be totally under water, to submerge totally in the water.
mi go toli, ich bin so tief im Wasser, daß es mich ganz bedeckt.
I am so deep in the water that it is covering me completely.
- tollolà,** einem über alles gehen, das liebste seyn; einen durch Liebe bezaubern; ein gewisses Kraut.
to like something/someone more than anything else, to be dearest; to captivate someone with love; a particular

- herb.*
ju tollola mi, du gehst mir über alles, ich liebe dich über alles.
I like you more than anything, I love you more than everything.
mi putta tollola na ju, ich mache, daß du mich über alles lieb gewinnst.
I do anything to make you love me.
- tongo**, die Zunge; Sprache; Stimme; die Art zu reden od. sich auszudrücken.
the tongue; language; voice; the way of speaking or expressing oneself.
tongo va ju takki heshi tumushi, du redest allzugeschwind.
you talk too fast.
- tonso**, das Gehirn.
the brain.
- totto**, od. **tuttu**, Bakove, die kleinere süßere Art Pisang.
bakuba, the smaller and sweeter type of plantain banana.
- tranga**, starck, hart; vest; die Stärke; Kraft.
strong, hard; tight; the strength; power.
- transeh**, ein Pfeil mit einem spitzigen Stift.
an arrow with a pointed peg.
- trapu**, od. **trappo**, eine Falle um Vögel zu fangen, überhaupt eine Falle.
a trap to catch birds with, a trap in general.
- trebeshà**, einander durchschneiden, durchkreuzen, wie Z.E. 2 Wege; in der Queer.
to cut, to cross, e.g. two paths; widthways.
- tremeh**, zittern; beben.
to tremble; to shake.
- triki**, Tücke; List; Streiche; Falschheit.
malice; trick; pranks; falsity.
- trobbi**, stören, beunruhigen; Störung, Unruhe; Schwierigkeit
to disturb, to upset; disturbance, unrest; difficulty.
di tongo ju tann go sabi heshi, a no ha trobbi, die Sprache wirst du bald lernen, sie ist nicht schwer.
you will learn the language quickly, it is not difficult
do worko no ha trobbi, die Arbeit ist nicht schwer.
the work is not hard.

<i>trokka,</i>	tauschen; wechseln. <i>to exchange; to change.</i>
<i>tronna,</i>	um kehren; zurückgehen. <i>to go back; to return.</i>
<i>trotto,</i>	linck, krumm; unrecht, falsch; die Gurgel; Kehle <i>thumb-fingered, crooked; wrong, false; the gullet; throat.</i> <i>trotto-mau,</i> die lincke Hand. <i>the left hand.</i> <i>oijo va hem go trotto,</i> er schielt. <i>he squints.</i>
<i>tru,</i>	gewiß; treu; aufrichtig; wahrhaftig. <i>certain; faithful; honest; true.</i>
<i>trueh,</i>	werfen; wegwerfen; schütten; gießen, ausgießen. <i>to throw; to throw away; to tip; to pour, to pour out.</i>
<i>trusha,</i>	eine Schnur drehen. <i>to twist a rope.</i>
<i>trushe, trushi,</i>	schieben; hineinschieben; stoßen. <i>to push; to push in; to shove.</i>
<i>tschakka,</i>	ganz kleine Körbgen mit kleinen Steinen angefüllt, um bey Lustbarkeiten damit zu klappern. <i>very small baskets filled with little stones for making a</i> <i>ratling noise at festivities.</i>
<i>tschatti,</i>	kurz; enge. <i>short; narrow.</i>
<i>tu,</i>	auch; zwey. 2. N. wenn <i>tu</i> <u>auch</u> heißt, steht es allemal hinten. <i>also; two.</i> <i>when tu means also it always goes at the end.</i>
<i>tulu,</i>	alle; alles. <i>all; everything.</i>
<i>tsjipoppo,</i>	eine Art großer Schwämme, die auf verfaulten Bäumen wachsen; die fürchterlichste Art <i>kandu</i> . <i>a kind of large fungus which grows on rotten trees; the</i> <i>most horrible kind of kandu.</i>
<i>tululli,</i>	die großen langen Blätter, (16. bis 18. Schu lang), womit die Indianer die Häuser decken.

the big long leaves (16 to 18 feet long) which the Indians use to cover their houses.

- tumbu,* ein Gartenbeet.
a bed in the garden.
- tummà,* nehmen; der Kassabi-Saft, nachdem er gekocht worden.
to take; the cassava juice after it has been cooked.
- tumpi,* der Stumpen od. Stock von einen abgehauenen Baum.
the stump or stick of a felled tree.
- tumtum,* ein steifgeschlagenes Gemüse, eigentl. von Bananne.
a vegetable which is beaten stiff, originally made of banana.
- tumushi,* sehr viel, zuviel.
very much, too much.
- tuttà,* der Speichel, speyn; ausspeyen.
saliva, to spit; to spit out.
dì jamjam na potto tutta na faija. das Essen im Topf läuft über.
the food is going over the brim of the pot.
- tutù,* ein Horn; ein Horn zum blasen; ein hohles Rohr zum blasen; eine Röhre; der Baum, von dem die Neger ihre Blasröhre machen; ein Pindagrund /: weil auf solchem Land, das der Pinda gut ist:/ gemeiniglich viele *tutù*-Bäume wachsen.
a horn; a horn to blow; a hollow pipe for blowing; a pipe; the tree from which the negroes make their blow-pipes; peanut soil:/ because peanuts grow well on such soil:/ where usually a lot of tutù-trees are growing.
dem bro tutù, er bläst.
he is blowing the horn.
- tuwwo,* eine rothbraune Katze, die Eyer u. Hühner frißt.
a reddish brown cat which eats eggs and chickens.
- tzikka,* erreichen; genug seyn, zureichen.
to reach; to be enough, to suffice.
- U.
- uju,* wer? welcher?
who? which?

une, ihr; euch; euer.
you; your.

V.

va, od. *vo*, vor; für; von; daß; damit; um; zu, not.gen.
before/ in front of; for; from; that , so that; in order to.
dī vo dri, der dritte.
the third.
dī vo vo, der vierte; u.s.w.
the fourth; and so on.

veifi, fünf, 5. der fünfte.
five, the fifth.

veifitenteni, 50.

vergéti, vergeßen.
to forget.

viôle, die Violine.
the violin.
fum viôline, od. *nakki viole*. od. *canta viole*,
auf der Violine spielen.
to play the violin.

vo, vier; 4. s. *va.it*, der vierte.
four; see va. also the fourth.

vôol, ein Vogel.
a bird.

W.

wádji, auflauern; aufpassen; auf einen Posten wachen.
to lay an ambush for someone; to be on the watch; to be on guard.

wâdjiman, ein Wächter, Wache.
a guard.

wadji, ein Gesträuch; dessen Frucht eine Schote wie Bohnen ist,
welche man öffnet u. den die Körner umgebenen süßen
Brey abnagt.
a shrubbery; of which the fruit is a pod like that of a bean. One opens it and gnaws the sweet pap which is around the seeds.

- waijamakka,** eine sehr große Eidexe, die auf dem Lande u. im Wasser lebt; für die Neger eine leckere Speise.
a very big lizard which lives on the land and in the water; a delicacy amongst negroes.
- waijonne,** eine kleine Art Raben.
a small species of raven.
- waiwai,** ein Wedel.
a whisk.
- wakka,** gehen.
to walk.
- walla,** eine dünne Ruthe, Gerte; als Spießruthen.
a thin rod, whip; like gauntlets.
- walleli,** die kleine Ameisenfresser.
the small anteater.
- wan,** einer. Anmerkung. **wan** wird allen adjectivis angehängt, die sich auf ein gewisses nomen beziehen, das aber nicht ausdrücklich dazu gesetzt wird.
hu kassaba ju keh? ourewan effi njuwan?
 was vor Kassabi willst du? alten od. frischen?
mi hangri vo kishi mete, ma bunnuwani; mangruwan mi no keh, ich hätte gar zu gerne Fleisch, aber gutes; denn mageres habe ich nicht gern.
one. note. wan is usually used as a suffix with all adjectives that refer to a particular noun which does not necessarily have to be present.
hu kassaba ju keh? ourewan effi njuwan?
 what kind of cassava do you want? old or fresh?
mi hangri vo kishi mete, ma bunnuwani; mangruwan mi no keh, I would like some meat but it has to be good because I do not like lean meat.
- wandagga,** einstmahls.
once/ in days gone by.
- waniku,** eine Art Affen.
a breed of monkeys.
- wansondi, od. wansanni,** etwas.
something.
- wantem,** zugleich, zu gleicher Zeit.
at the same time.

- wanwan,** alleine.
alone.
- warapusja, od. watradago** Wasserhund, ein 4 füssiges Thier, das sich auf dem Lande aufhält, aber im Wasser Fische fängt. Es ist nicht zu essen.
"waterdog", a four-legged animal which lives on land but catches fish in the water. It is not suitable to be eaten.
- warimbo,** eine von **murrumurru** geflochtene Art von Mandelsack.
a kind of basket made from murrumurru.
- warranna,** ein hiesiger Haase.
an indigenous hare.
- warrawarrà,** weitläufig, nicht dick auf einander.
scattered, not too close to one another.
praija di koffi morro warrawarrà, va a dre heshi, breite den Kaffee mehr auseinander, damit er geschwind trockne.
separate the coffee beans so that they can dry quickly.
na hem gamja va mi plantási alisi tann warrawarrà tumushi.
- washi,** waschen; sich waschen; baden.
to wash; to wash oneself; to bathe.
- washiwashi,** Wespen; Hornisse.
wasp; hornet.
- watra,** Wasser; Saft; alles flüssige.
water; juice; everything liquid.
bobbiwatra, Milch.
milk.
pau-watra, Harz; der Saft in den Bäumen.
resin; the sap of the trees.
putta watra, aufschneiden; eine Geschichte vergrößern, mehr behaupten als wahr ist.
to cut open; to exaggerate a story, to claim that more happened than actually did.
trueh watra, ein gewisses Todtenopfer verrichten.
to offer a particular sacrifice to the Deaths.
- watramune,** Wassermelone, Arbuse; Zitrus.
water melon.
- wauwèh,** eine Fliege, ein Käfer.
a fly, a beetle.
dago-wauwèh, die der gemeinen Hausfliege ähnliche, Blutsaugende Fliege.
a blood-sucking fly similar to the common home fly.

- wedja,** Neid; Mißgunst; beneiden.
envy; resentment; to envy.
- wedjé,** eine sehr große u. dicke Erdfrucht Jamms, genannt.
a very large and fat fruit of the earth called yam.
- wegi,** eine Wage, wägen; wiegen.
scales, to weigh.
- weh,** wird einem Wort angehängt, um ihm einen besondern Nachdruck zu geben; als:
miweh, ich selber; **juweh; hemweh; demweh. ondiweh na watra aki? fishiweh?** was rührt sich hier in diesem Wasser? ey es sind wohl Fische?
used as a suffix to put a certain emphasis on a word; like:
miweh, I myself; juweh; hemweh; demweh. ondiweh na watra aki? fishiweh? what is moving around in the water? I suppose it is fish.
- weki,** erwachen; aufwachen; wieder zu sich kommen; einen wecken.
to wake up; to regain consciousness; to wake somebody up.
- wekikki,** kitzeln.
to tickle.
- welleku,** ein sehr leichtes Holz, gut zu Pfeilen.
a very light wood, good for making arrows.
- wêri,** müde, matt seyn; das Wetter;
to be tired, to feel weak; the weather;
bunnu weri, gut Wetter;
nice weather.
dre wêri, die trockne Zeit.
dry season.
- werki,** Werch; Werck von Hanf od. dergl.
work; made of hemp or sth. similar.
- weti,** weis; etwas weisses.
white; something white.
weti alisi, den Reis zum 2ten mal in der **matta** stampfen den beym ersten mal behalten noch viel Körner die Schale, so daß er noch nicht recht weis ist.
weti alisi, to crush the rice in the **matta** for the second time since after the first crushing many corns retain their shells.

wĩ,	wir; uns; unser. <i>we; us; our.</i>
wini,	Wein. <i>wine.</i>
winni,	erwerben; gewinnen. <i>to acquire; to win.</i>
wintu,	der Wind; die Luft. <i>the wind; the air.</i>
wirriwirri,	Gras; Blätter; Kräuter; Haare am Menschen. <i>grass; leaves; herbs; human hair.</i>
wishi,	Gift; vergiften; mit Gift tödten. <i>poison; to poison; to kill with poison.</i> di fruta ha wishi, die Frucht ist giftig. <i>this fruit is poisonous.</i> pulu wishi, so nennen die Neger die Gewohnheit, daß wenn einer den andern ein Glas voll Getränke gibt, er erst selber einen Schluck davon trinckt. <i>this is what the negroes call the habit when one drinks a sip from a glass before handing it over to the other person.</i> mi no sa bebeh di sopi wandagga, effi ju no pulu wishi bevo.
wishiman,	ein Giftmischer. <i>a poisoner.</i>
wiwo,	lebendig; am leben. <i>living, alive.</i> a de ko wiwo, er, es ist noch lebendig. <i>he, it is still alive.</i>
wobò,	Eyer. <i>eggs.</i> fishi-wobo, Rogen. <i>froe.</i>
wokò,	ein Pavis; ein Getränk von Bananne. <i>a "pavis"; a beverage made from banana.</i>
wonje, od. wönje,	ein Mädgen; alles junge weibl. Geschlechts. <i>a girl; everything young and female.</i> di gannia wan wonje, das huhn hat noch nicht Eyer gelegt. <i>the hen has not laid eggs yet.</i>

<i>worko</i> , od. <i>wrokko</i> ,	Werck, Arbeit, arbeiten; gähren. <i>work, to work; to ferment.</i> <i>di worko tranga</i> , das ist schwere Arbeit. <i>this is hard work.</i> <i>mi no ha worko vo dishanni</i> , ich brauche dieses nicht, habe es nicht nöthig. <i>I do not need this, I can do without that.</i>
<i>wrokoki</i> ,	dickgekochter Reis. <i>well cooked rice.</i>
<i>wumwu</i> ,	die ganz kleine Vögelein, Kolibri genannt, die im Fliegen den Saft aus den Blumen saugen. <i>the tiny birds called humming birds that extract nectar from the flower.</i>

Anhang zum Wörter-Buch:

Nomen ist ein Wort, davor man: ein, od. der, die, das, setzen kann.

Verbum ist ein Wort, davor man: ich, du, er, wir, ihr, sie, setzen kann.

Das Substantivum ist ein solches Nomen, welches ohne Zuthun eines andern Worts völlig kan verstanden werden, u. ist also etwas gewisses, als: *stoon* der Stein; *sappatu* die Schu, *watra* das Wasser.

Das Adjectivum ist ein solches Nomen, welches ohne Zuthun eins Substantivi nicht völlig oder eigentlich verstanden werden kann, u. ist also etwas ungewisses.

Ein Nomen kann zweyerley Arten von Veränderung leiden, die eine Art der Veränderung ist: das es entweder auf einen oder mehrere gehet, Z.E. Vater, Väter, Baum, Bäume. Geht es nur auf einen; so heißt es der Singularis, geht es aber auf mehrere; so heißt es der Pluralis. Die 2te Art der Veränderung nennt man: das Nomen wird durch seine Casus flectirt od. declinirt, als:

	Singul.		plur.
Nom.	der Vater, od.	ein Vater	die Väter
Gen.	des Vaters -	eines Vaters	der Väter
Dat.	dem Vater -	einem Vater	den Vätern
Acc.	den Vater -	einen Vater	die Väter
Voc.	o du Vater -	o ihr Väter	
Abbl.	von dem Vater -	einem Vater	von den Vätern

Ein Verbum wird auf andere Arten verändert, u. das heißt man:

conjugiren. Die erste Art ist: daß man es durch seine verschiedene Personen verändert, Z.E. im Singul. ist die erste Person: ich gehe, ich arbeite, od. ich ging, od. ich habe gearbeitet, od. ich werde gehen, p.p.

Die 2te Person ist: wo man du vorsetzt; du gehst p.p. Die 3te Person ist: wo man er oder sie, wenn es auf eine Frau geht od. es vorsetzt.

Z.E. er geht, sie geht, od. es geht.

Im Plur. hat die erste Person, wir, die zweite ihr, die 3te sie (wenn es auf viele gehet) Z.E. wir gehen, ihr gehet, sie gehen.

Die 2te Art der Veränderung vom Verbum nennt man ein Tempus, od. tempora das ist: die Zeitveränderung, Z.E. das tempus praesens, od die gegenwärtige Zeit, ist: wenn etwas eben jezt geschiehet, Z.E. ich gehe, sie gehen, wir gehen.

Das tempus praeteritum od. die vergangene Zeit, hat 3 Classen, 1. die nicht lange vergangene Zeit; tempus imperfectum; Z.E. ich ging, er schlief, sie sagten. 2. die völlig vergangene Zeit, tempus perfectum; Z.E. ich bin gegangen, du hast gesagt, wir haben gewollt, : 3. das plusquamperfectum, od. die schon längst vergangene Zeit; Z.E. ich hatte gesagt; du warest gegangen, sie hatten gewollt. p.

Das Futurum od. die künftige Zeit, wenn etwas noch geschehen soll; ich werde gehen; ich soll gehen; er wird essen.

Die 3te Art der Veränderung vom Verbum, nennt man eine, Modus.

1. Modus indicativus ist: wenn etwas gerade zu deutlich angezeigt wird; Z.E. ich gehe; sie gehen, ich ging, ich bin gegangen; ich werde gehen

2. Modus Conjunctivus od. optativus ist: wenn etwas wunschweise od. ungewiß angezeigt wird; Z.E. daß ich ginge, daß ich gehen möchte, ich wäre gegangen; ich würde gekommen seyn, wenn ichs gewust hätte.

3. Modus imperativus ist: wenn man befiehlt; gehe, thut; ihr sollt arbeiten.

4. Modus infinitivus ist: wenn ein verbum ganz unbestimmt gesetzt wird; Z.E. gehen, gegangen seyn, gehen werden; selig seyn.

Von der Declination ist im Negrischen nichts zu merken, denn die Nomina bleiben immer einerley, sie mögen im Singl. od. im plur. stehen. Wenn man im Teutschen ein vorsezt, so sezen die Neger meistens wan vor. Aber der, die, das; wird nur alsdann durch da od. di ausgedruckt; wenn ein Nachdruck darauf liegt, so daß man im Teutschen auch könnte dieser statt der sagen.

Die Casus werden nur durch das vorgesezte Wörtlein angezeigt, als: dem Nom. wird nicht vorgesezt

Z.E. *wann omi, Mashra, da pau.*

dem Gen. wird va od. vo vorgesezt.

Z.E. *vo wan omi, vo Mashra, vo da pau.*

dem Dat. *na* od. nichts

dem Accus. gar nichts

dem Voc. " - "

dem Abbl. vo od. va.

Im Plur. steht allemal dem vor, u. das übrige ist wie im Singl.

Nom. *dem omi, dem Mashra, dem pau.*

Gen. *vo dem omi, vo dem Mashra, vo dem pau.*

Dat. *na dem omi*, o. nur dem omi p.

Acc. *dem omi* " - "

Voc. *une omi* " - "

Abbl. *vo dem omi* " - "

Von den adjectivis ist sonst nichts zu mercken, als dieses: wenn ein adjectivum, ohne ein ausdrücklich dazu geseztes Supstantivum steht, so hängt man allemal das Wörtlein wan an, wenn in Teutschen ein od. der davor steht; u. sanni, wenn etwas davor steht, Z.E.

wan trangawan, ein starcker, Mann eine starcke Frau

ein hartes Holz *wan trangasanni*; etwas hartes

da trangawan, der starcke, die starcke, das starcke;

Beym Verbum kommt die erste Art der Veränderung gar nicht vor; sondern man sagt nur die Personen vor, u. läßt das Wort unverändert;

Z.E. go, gehen, mi go, ich gehe, ju go, du gehst, a go, er geht; sie geht; es geht.

wi go, wir gehen, une go, ihr gehet, dem go, sie gehen.

von der 2^{tn} Art der Veränderung ist folgendes zu merken: das praesens od. die gegenwärtige Zeit auszudrücken, setzt man tann vor. Z.E.

mi tann go, ich gehe eben jetzt. *mi tann worko*, ich arbeite, ich bin über der Arbeit; doch wenn es just nicht auf die Zeit nicht so genau ankommt; so läßt man auch das *tann* weg, daher *mi go* auch heißen kann; ich gehe, *mi worko*; ich arbeite.

Das imperfectum auszudrücken, setzt man nur das Wort allein ohne Zusaz. als: *mi go*, ich ging. *mi worko*, ich arbeitete. Eben so ist das perfectum; doch wird dieses auch manchmal durch bi angezeigt; als:

mi bi go, ich bin gegangen; *mi bi worko*, ich habe gearbeitet. Eigentl. aber macht bi

Das plusquamperfectum, Z.E. *mi bi go*, ich war gegangen; *mi bi worko*, ich hatte gearbeitet.

Das futurum wird mit tanngo gemacht, Z.E. *mi tanngo*, ich werde gehen; *mi tann go worko*, ich werde arbeiten. Doch sagt man woll auch sa statt tanngo. Z.E. *mi sa go*, *mi sa worko*; eigentl. aber ist sa in diesem Fall nur Fortsprache, denn im Saramakkischen heißt es nur: sollen.

Von der 3^{tn} Art der Veränderung beym Verbum ist nur dieses eine zu merken; daß der Modus optativus od. conjunctivus durch bi u.

bi sa ausgedrückt wird; Z.E. *a bi so*, es möchte so seyn, *mi bi go*, ich wäre woll gegangen; *effi mi bi jeri*, *mi bi sa kom*, wenn ich es gehört hätte, so würde ich gekommen seyn; *mi bi sa takki*, ich würde es gesagt haben.

Appendix of the Dictionary

When ein or der, die, das can be placed before a word it is a noun.

When ich, du, er, wir, ihr, sie can be placed before a word, it is a verb.

A noun can be understood without having to add another word, it is something specific, such as: *stoon* der Stein; *sappatu* die Schu; *watra* das Wasser.

An adjective is a word that cannot be completely or correctly understood without adding another word, it is something unspecific.

A noun can change in two ways, it can either refer to one or more things, e.g. Vater, Väter, Baum, Bäume. If it only refers to one thing, it is called "singular"; if it refers

to more than one thing, it is "plural". The second form of change is called inflection or declination of its cases.

	Singular		Plural
Nom.	der Vater, or	ein Vater	die Väter
Gen.	des Vaters -	eines Vaters	der Väter
Dat.	dem Vater -	einem Vater	den Vätern
Acc.	den Vater -	einen Vater	die Väter
Voc.	o du Vater -		o ihr Väter
Abbl.	von dem Vater -	einem Vater	von den Vätern

A verb is changed in a different way, which is called conjugation.

The first kind is changing the verb by a different person, e.g. in the singular the first person is: ich gehe, ich arbeite, or ich ging, or ich habe gearbeitet, or ich werde gehen, etc. The second person is when a du is placed before the verb: du gehst, etc. The third person is when er or sie when referring to a woman or es is placed before the verb. E.g. er geht, sie geht or es geht.

In the plural the first person is wir, the second ihr, the third sie (when referring to many persons); e.g. wir gehen, ihr gehet, sie gehen.

The second kind of change of the verbs is called tense, i.e. the change of tenses, e.g. the present tense, or present, is when something is happening right now, e.g. ich gehe, sie gehen, wir gehen.

The preterite tense or past tense has three classes:

1 the recent past; past tense; e.g. ich ging, er schlief, sie sagten. 2 the complete past; perfect tense; e.g. ich bin gegangen, du hast gesagt, wir haben gewollt. 3 the pluperfect or the past tense which is a very long time ago; e.g. ich hatte gesagt; du warest gegangen, sie hatten gewollt, etc.

The future or future tense is used when something still has to happen; ich werde gehen; ich soll gehen; er wird essen.

The third kind of change of the verbs is called mood.

1 Indicative mood is used when something is indicated very clearly; e.g. ich gehe; sie gehen, ich ging, ich bin gegangen; ich werde gehen.

2 Subjunctive mood is used when something is indicated as a desire or when

something is uncertain; e.g. daß ich ginge, daß ich gehen möchte, ich wäre gegangen; ich würde gekommen seyn, wenn ichs gewust hätte.

3 Imperative mood is used to express a command; gehe, thut; ihr sollt arbeiten.

4 Infinitive mood is used when a verb is used without any specification; e.g. gehen, gegangen seyn, gehen werden; selig seyn.

The language of the negroes has no declination because the nouns do not change, whether they are in the singular or the plural. When in German ein is used, the negroes mostly use wan. But the German der, die, das is only expressed when it is emphasized, so that in German one could say dieser instead of der.

The cases are only indicated by the word that precedes the noun.

In the nominal case no word precedes, e.g. *wann omi, Mashra, da pau*.

In the genitive case va or vo precedes, e.g. *vo wan omi, vo Mashra, vo da pau*.

In the dative case na or nothing precedes.

In the accusative case nothing (precedes)

In the vocative case nothing. (")

In the ablative case vo or va. (")

In the plural dem is placed always before the noun, the rest is just as it is in the singular.

Nominative case: *dem omi, dem Mashra, dem pau*

Genitive case: *vo dem omi, vo dem Mashra, vo dem pau*.

Dative case: *na dem omi* or only *dem omi*, etc.

Accusative case: *dem omi* "-"

Vocative case: *une omi* "-"

Ablative case: *vo dem omi* "-"

There is not much to say about the adjectives, only that when an adjective is used without a noun, the word wan is added when in German ein or der is used or sanni when it is preceded by etwas e.g.

wan trangawan, ein starcker, Mann eine starcke Frau

ein hartes Holz *wan trangasanni*; etwas hartes *da trangawan*, der starcke, die starcke, das starcke;

With the verb the first kind of change does not occur at all; only the person is mentioned and the word is left unchanged;

e.g. go, gehen, mi go, ich gehe, ju go, du gehst, a go, er geht; sie geht; es geht.

wi go, wir gehen, une go, ihr gehet, dem go, sie gehen.

Of the second kind of change one should note the following: to indicate the present or present tense one places tann before the verb. e.g.

mi tann go, ich gehe eben jezt. *mit tann worko*, ich arbeite, ich bin über der Arbeit; but if the time reference is not so important *tann* is left out, so *mi go* can also mean ich gehe, *mi worko*; ich arbeite.

To express the simple past no word is placed before the verb, such as: *mi go*, ich ging. *mi worko*, ich arbeitete. The perfect tense is identical; but sometimes it is indicated by bi; e.g.

mi bi go, ich bin gegangen; *mi bi worko*, ich habe gearbeitet. But actually bi indicates the pluperfect, e.g. *mi bi go*, ich war gegangen; *mi bi worko*, ich hatte gearbeitet.

The future is indicated by tango, e.g. *mi tango*, ich werde gehen; *mi tann go worko*, ich werde arbeiten. But also sa can be used instead of *tango*, e.g. *mi sa go*, *mi sa worko*; but actually *sa* in this case is Town-Language (Sranan), because in Saramaccan it means only: sollen.

Of the third kind of change with the verb only the following should be noted. The subjunctive mood is expressed by bi and bi sa, e.g. *a bi so*, es möchte so seyn, *mi bi go*, ich wäre woll gegangen; *effi mi bi jeri*, *mi bi sa kom*, wenn ich es gehört hätte, so würde ich gekommen seyn; *mi bi sa takki*, ich würde es gesagt haben.

Part III: Maroon¹ Letters From Saramaka²

Jacques Arends

The three letters³ included in this volume are part of a collection of ten Saramaccan letters that were discovered some time ago by Matthias Perl in the *Unitäts-Archiv* of the Moravian Brethren in Herrnhut (Germany). They are by far the earliest documents known to exist, that were written by blacks in any Suriname creole, and probably, apart from the Negerhollands slave letters, in any Atlantic creole. They were written between 1790 and 1818 by two Saramaka men, Alabi (christian name Johannes) (1743-1820) and Grego (christian name Christian, 'surname' Van Aliedja) (c1755-1824).

The Herrnhut Archives contain German translations of all these letters, except letter no. 2. Apart from the letters written in Saramaccan, there are also some letters by Alabi and Grego (all of them predating the earliest of the Saramaccan letters, *i.e.* 1790), of which only the German translations have survived: one letter by Alabi to 'all Brethren in Europe', dated 23/3/1778, another one by Alabi to Brother Weiss, dated 20/2/1780, and one by Grego to Brother Gerstorf, with the same date. English translations of these three letters can be found in Price (1990:395-6, 207-8, 396-7).

Due to the Moravian habit of recording in their *diaria* (diaries) even the most minute details of their missionary work, which they began in Saramaka in 1765, quite a lot is known about these men, as well as about the circumstances of their lives (see Price 1990). Johannes Alabi was the very first Saramaka convert; he was also *granman* (chief) of the entire Saramaka tribe from 1783 until his death in 1820. Christian Grego was also among the first Saramaka who were baptized. He lived in the missionaries' household (Lenders 1994:127) and he was one of the first pupils that were taught by the Moravian missionaries to read and write. Alabi, who apparently never learned to read or write, dictated his letters, at least the ones included here, to Grego. The idea that Alabi's letters were dictated to Grego derives from the fact that the handwriting of these and of Grego's letters seems to be identical. The fact that it was a fellow Saramaka, and not a Moravian missionary, to whom Alabi dictated his letters, enhances their reliability as sources of 18th-century Saramaccan.

The story of the conversion of Alabi, Grego, and a few others to christianity and its impact on Saramaka society is magnificently told in Richard Price's *Alabi's world* (1990), from which most of the extralinguistic information given below was taken⁴. Alabi was baptized on Januari 6, 1771. He was Schumann's principal consultant for the *Saramacanisches Deutsches Wörter-Buch* (included in Schuchardt 1914) and he was also helpful in teaching Saramaccan to other missionaries, such as Brother Riemer (Staehelin 1913-1919, vol.III,1:217). He is said to have had an excellent memory, especially for the concepts and terminology of the Christian faith. Christian Grego was

still a boy when he got into contact with the Moravians on the 28th of June 1768, and he was baptized in 1775 (Wolbers 1861:794). Although, according to one of the missionaries, Grego did 'not show much talent for (reading and writing)' (Price 1990:95), he eventually mastered the skill rather well, as appears from these letters.

In fact, the acquisition of reading and writing skills by young Saramaka was the primary reason for their parents to bring them into contact with the missionaries. Alabi and Grego were among the very few converts among the Saramaka, who showed an authentic interest in the Christian faith, and who remained devout christians throughout their lives. They even served as *leriman* (missionaries) among their fellow tribesmen. After 1813, when the only remaining missionary had left Saramaka, the missionary task was left entirely to Alabi and his few fellow Saramaka converts.

With regard to the authors' linguistic situation a few things may be important to note. Alabi is known to have been a *matu kreôl* (Schumann 1778, *s.v. kreôl*) (lit. 'bush creole', *i.e.* a Saramaka who was born in the bush, not on a plantation or in Africa). In fact, as can be inferred from Price (1990:3-9), he belonged to the third or fourth generation of native Saramaka. Although we have no such specific information about Grego, we may safely assume that he was born in Suriname⁵ and that he was a native speaker of Saramaccan. Both men visited Paramaribo several times (Wolbers 1861:796; *cf.* also Alabi's reference to his seeing Brother Liebisch in Paramaribo in letter 2, part 1). In one case, Alabi's visit to Paramaribo in 1768, his residence lasted as long as six months (Price 1990:101). Almost inevitably, these stays involved speaking Sranan, since very few people in the capital knew any Saramaccan. Speaking Sranan must have been almost obligatory, since the explicit purpose of Alabi's stay was to sell or barter canoes and garden produce for Western products, such as gunpowder, cloth, and tools (Price 1990:101). Apart from visiting Paramaribo, they also made several missionary journeys upstream in their function of *leriman*, trying - rather unsuccessfully - to convert their fellow Saramaka. One such journey is referred to in letter 2 (part 2), while several of these trips are described in Price (1990).

Their contacts with the missionaries probably brought about a heavy Sranan influence on their language. This is so because in the early days of the Moravian Saramaka mission, Christian doctrine must have been almost entirely formulated in Sranan, due to the missionaries' lack of knowledge of Saramaccan upon arrival in Saramaka and their severe problems in mastering the language (Staehelin *o.c.*, *passim*). Note also that Christian Saramaka nowadays 'often speak a Srananized version of Saramaccan' (Price 1990:277).

As to the addressee of the letters included here, Brother Liebisch, he was a Moravian bishop who never actually served in Suriname, although he visited Paramaribo from November 1790 to May 1791. Letter no. 5 (as well as probably letter no. 2) was sent to him at his Paramaribo residence. Apparently, he never visited the Saramaka missionary post: no such visit is mentioned in the otherwise very detailed

description of Liebisch's stay in Staehelin (1913-1919 III,2:152-70). It is very unlikely that Liebisch knew either Saramaccan or Sranan. As noted above, the Moravian practice was to translate Sranan and Saramaccan letters into German for those who did not know these languages.

As far as the dating of these letters is concerned, this merits some discussion. For several reasons, an interpretation of the year of writing of letter no. 2 as 1781⁶ cannot possibly be correct. First, in letter 2 (part 1) reference is made to Alabi's meeting Brother Liebisch in Paramaribo, who stayed there from November 1790 to May 1791. Second, reference is made in both letters to Brother Wietz's trip to Europe: after his first stay in Saramaka (1779-1785), Wietz returned to Europe where he stayed from 1785 to 1791, after which he returned to Suriname for a second stay in Saramaka, which lasted until 1800. Letter 2 (part 2) also refers to Wietz's return to Suriname in 1791. And, finally, both letters were written in the mission post New Bambey, which was not established until 1786. It seems clear, therefore, that these letters cannot have been written in 1781; most likely they were written ten years later, in 1791.

To conclude, some words will be said regarding the linguistic nature of these letters. Due to our limited knowledge at this stage, this will be limited to a few remarks concerning lexical matters. What follows refers to all ten letters, not just the three included here. Although approximately 75% of the words⁷ used in these letters is vocabulary that is *shared* by Saramaccan and Sranan, it is clear from even a superficial glance that the language used here is not 'pure' Saramaccan, as we know it from other contemporary sources, such as Schumann's 1778 Saramaccan dictionary⁸. The special character of the language used in these letters lies in the presence of a relatively large number of exclusively Sranan words (*i.e.* non-shared vocabulary): one third of the *non-shared* vocabulary in these letters is Sranan, two thirds is Saramaccan⁹. In other words, we are dealing here with letters written in Saramaccan with heavy lexical borrowing from Sranan. A survey of these letters is presented in Table 1, where SR and SA refer to exclusively Sranan and exclusively Saramaccan words, respectively:

Table 1: The Saramaka maroon letters (1790-1818)

Letter nr.	Author	Addressee	Number of SR words	Number of SA words	Year of writing
2 (part 1)	Alabi?	Br. Liebisch	12	11	1791?
2 (part 2)	Grego	Br. Liebisch	8	16	1791?
3	Grego	Alabi?	5	34	1790
5	Grego	Br. Liebisch	7	15	1790
7	Grego	Br. Randt	5	7	1814
8	Grego	Br. Randt	6	10	1815
9	Grego	Br. Randt	7	13	1815
11	Alabi	Br. Wied	14	13	1815
12	Grego	Br. Wied	6	5	1815?
14	Alabi/Grego	Br. Wied	5	6	1818

Apart from the non-shared Sranan and Saramaccan words that are used in these letters to the exclusion of their equivalent in the other language, there is also a number of non-shared Sranan and Saramaccan words that are used in free variation. Some of the most frequent examples are the following pairs: *bilben* (tense marker), *di/da* (determiner), and *dalgi* ('give', dative marker) (the Saramaccan word is mentioned first in all cases). Even more striking, in some cases the members of these pairs are used interchangeably within one and the same letter. Surprisingly, in almost half of the cases, the items concerned are function words rather than content words. This is remarkable, since generally function words are much less likely candidates for borrowing or relexification than content words. At the moment, we can offer no explanation for this fact.

An important motivation for the use of Sranan words in the letters seems to be a desire on the part of the Saramaka authors to accommodate linguistically towards their addressees, who at best had only a partial competence in Saramaccan. After all, oral communication between the missionaries and Saramaka most likely also took place in some form of mixed Sranan/Saramaccan, using mainly shared vocabulary, since that was known to both parties. Despite their knowing Sranan, most missionaries are reported to have had great difficulty in learning Saramaccan (perhaps due to its tonal character). Furthermore, even if they did master the language to some extent, they were in many cases quickly replaced by others who had to start all over again.

It seems not far-fetched to assume that in such a situation some sort of compromise language developed which was accessible to both parties involved. This compromise consisted of the addition of Sranan words for at least some of the concepts which were expressed in Saramaccan by non-shared Saramaccan vocabulary.

Although until now these letters have only been studied rather superficially, there is at least one important lesson to be learned from them, namely that early creole texts, even when written by native speakers, may show significant traces of language contact. Whether these traces are limited to vocabulary, is something which needs to be assessed, but it seems clear that the possibility of external influence should be taken into account, when using such texts in reconstructing the early stages of creole development. In this context it may be useful to point out that the traditional view of early plantation and maroon societies as isolated, monolithic entities has to be revised in the light of recent historical evidence, such as Hoogbergen 1992 and Van Stipriaan 1993. This evidence shows that these societies were much more differentiated and stratified and, as a result, the amount of mobility and external contacts was much larger than has been hitherto assumed (*cf.* Arends 1995). This means that historical creolists should be prepared to expect a larger amount of variation and contact-induced influence in early creoles than they have acknowledged up to now. In doing so they will gain a better understanding of the historical context of the genesis and early development of creole languages.

Notes

1. These letters have been referred to both as 'slave letters' (Perl 1992) and as 'maroon letters' (Arends 1993, 1994). Since they were written by Saramaka *maroons*, *i.e.* descendants of *ex*-slaves, the latter term seems more appropriate.
2. 'Saramaka' is used in this introduction both as an ethnic designation, referring to the Saramaccan tribe of maroons, and as a toponym, referring to the area where they live, *i.e.* the upper reaches of the Suriname River in the Suriname interior.
3. The two parts of letter no. 2, although written on the same date, in the same hand, and directed to the same addressee, are perhaps better seen as two separate letters, one (part one) supposedly dictated to Grego by Alabi, the other (part two) conceived and written by Grego. The first part ends with a greeting from Alabi, although in the third person, while the second part begins and ends with a greeting from Grego, in the first person. If both parts are treated as one letter (as they are in the Herrnhut Archives), the total number of Saramaccan letters in the Archives is ten (see Table 1). In addition to these, the Archives contain some fifteen Sranan letters, written between 1835 and

1895 (see Stein & Perl, to appear). The selection of letters for reproduction in this volume was based on the fact that the other letters at this stage still pose too many problems of transcription and interpretation to allow them to be included here. The Saramaccan letters are stored in the Herrnhut Archives under number R 15 Lb 32b.

4. Additional information was obtained from Wolbers (1861:791-9). The primary reference, however, which also provided most of the information on the Moravian part of the story for Price (1990), is Staehelin (1913-1919), a detailed three-volume account of the Moravians' missionary activities in Suriname and Berbice, based on the diaries, letters and other records, written by the missionaries during their stay in these colonies.

5. Grego was still a kid when he got into contact with the missionaries in 1768 (Price 1990:95). This was six years after the Peace Treaty of 1762, which imposed severe limits on the possibilities for runaways to join the maroon tribes.

6. What at first sight appears to be the number '8', on closer inspection turns out to be the '&' sign, which used to be a normal way of writing dates in German. It is also used in one of the other letters (no. 3), where '1790' is written as '17&90'. Since the '&' sign in letter no. 2 is only followed by one - unclear - character the exact date of this letter cannot be reconstructed with absolute certainty.

7. Here and in what follows 'words' refers to types, not tokens.

8. The difference between the letters and Schumann's dictionary gains extra significance through the fact that the author of some of the letters and the primary consultant for the dictionary is one and the same person: Alabi.

9. The criterion used to determine whether a word belongs to shared vocabulary or not, is its occurrence in Schumann 1778, in Schumann 1783, or in both. Although, obviously, such a criterion is not watertight, it provides - in the absence of other criteria - a heuristic tool for the preliminary analysis presented here.

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Text 5: Alabi & Grego, 1790-1791

Maroon Letters from Saramaka

Letter no. 2¹, part 1 (Alabi/Grego to bishop Liebisich, March 24, 1791?)

[Eigenhändiges Schreiben von dem Frey Neger Christian Grego²]

Nuwe Bambey den 24 Mart 1791

mi lobbi Grang Brara Liebisich va Bakkara Contri diessi mi bi sieh na Paramaribo, na Massra Liebiessi, na hem mi tan sindi di briffi gi hem va a sabbi hoefta wi liebi na Contri Nuwe Bambey, en wi tan kreh na Helpiman va a da wi Potti tranga na hatti va lobbi hem morre, so mi wenschi va jam da boen na Helpiman Jesus Christus; va da mi di Santa Jeje na mi, va tieri mi Potti soma va tan na iene da lobbi va Helpiman so mi hatti jam wan swutti Peh na di Dedde va Jesus; na hem mi findi liebi va teh go bieka na di Mondoe mi no sih wan boen va hem, va da heddi mi da mi na han va Helpiman, en mi ha wan sanni va takki na oene Grang Brara va Bakkara Contri, Grang Massra Gado ben sindi di lehriman na wi, en hem bi doe toeloe sanni so lekki Helpiman ben gi hem.

[Written in his own hand by the free negro Christian Grego³]

New Bambey, March 24, 1791?

My beloved great brother Liebisich from Europe, who I have seen in Paramaribo, to master Liebiessi, to him I send this letter so he knows how we live in the village of New Bambey, and how we are crying out to our Savior to give us poor people strength in our hearts to love Him more. So much do I wish to experience the goodness from our Savior Jesus Christ, that He give me the Holy Ghost in me, that He steer me, poor person, to stay in the love of the Savior. Thus my heart shall enjoy a sweet place in the death of Jesus. In Him I found eternal life, because in the world I do not see any of His good things. Therefore I am in the hands of the Savior. And I have something to tell you, great brothers in Europe. God, our Great Lord, sent us the missionary, and he did everything just like our Savior gave it to him.

A takki da wi na Kerki limbo limbo ote va Jesus Christus da wi so dem blakka brara toelloe lobbi di brara J.L. Wietz toemoeschi kaba a meekki sarri kissi wi toele va di hem tan hoppo va kom loekkoe oene, na Hatti wi ha Preh ma oye a meeki sarri, en dem brara va wi takki grang oudi gi oene, en mi beggi oene va oene membre wi na di beggi va oene toe na bakkara kondre, en di lobbi grang brara Johanus takki grang oudi oene

He told us the story of Jesus Christ very clearly in our church. So all the black brothers loved brother J.L. Wietz very much, but he made us all sad, because he left to visit you. In our hearts we had joy, but our eyes he made sad. And our brothers say goodbye to you, and I beg you to remember us also in your prayers in Europe. And the beloved great brother Johanus (*i.e.* Alabi) says goodbye to you.

Letter no. 2, part 2 (Grego to bishop Liebisch, March 24, 1791?)

mi dé brara Christian di Potti wan en mi takki hoe biegie sanni Gado ben du na mi a dangra mi en mi no kan kissi hem ko Konni, ma Gado hem musse da mi di tranga morre, va wakka na Paazi, so langa mi liebi na da Potti moendoe, va mi beggi na Helpiman ko wan retti Hatti, hem sa da mi ondi mi beggi na hem Nem Jussnu a tam helpi mi, so mi beggi na Helpiman va a Loekoe di brara Wietz ko wyffie na di Grang Watra lieba, va no wan sanni sa doe dem, teh mi Jerri dem dorre boene a Swutti na wi toeloe, mi ko brara Wietz ben go morre na dem Contrieman va mi; na lieba, va takki gi da, tori va Helpiman We dem sombreh bi kom hiera va harka di boene ote va mi lobbi helpiman en di sanni bi kom swutti na mi va troe va da heddi mi sindi boeka na oene Grang brara va Bakkar Contri, hoefa mi bi findi dem Contriman va mi na lieba, dem hangri va tron liebi en mi hangri effi oene sa Pris va sindi da lehriman va wi Bakka gi wi dide sa boene toemoeschi. mi takki grangoudi na oene mi Lobbi Brara va Bakka Co. Mi De Christian Gr. Aliedja

I am brother Christian, the poor one, and I say what big things God has given me. He was obscure to me and I could not grasp Him with my intellect, but God's word gave me the extra strength to walk the path, as long as I live in this poor world, and to beg the Savior with an honest heart, that He shall give me what I ask for in His name. He has been helping me just now. I begged the Savior to take care of brother Wietz and his wife on the Atlantic Ocean, so nothing would hurt them. When I heard they had arrived safely, it was sweet for all of us. Further, I and brother Wietz went to my fellow Saramaccans upstream to tell the story of the Savior. Well, the people came in great numbers to hear the good story of my beloved Savior. And it was truly sweet to me. Therefore I sent you a message,⁴ great brothers in Europe, to tell you in what situation I found my fellow Saramaccans upstream. They are anxious to convert and I am anxious to know whether you will be so kind as to send our missionary back to us. This would be very good. I say goodbye to you, my beloved brothers in Europe. I am Christian Grëgo Aliedja.

Letter no. 5 (Grego to bishop Liebisch, December 5, 1790)

Myne Lieven Broeders Samuel Liebisch tot An Paramaribo⁵
mi hangri va takki na Joe lobbi Brara va Joe sabbi, mi ha sanni va takki na Joe en Joe
no sabbi da Moeffe va mi bieka Joe kan Jerri gweette gweet

Nuwe Bambey den 5 December 1790

Mi biegin va Schriffi wan Briffi na Fotto va dem lobbi Brara sabbi, va hoefta mi ben
go na lieba, va loecke mi Tatta, ala mi bi findi dem Sombreh ala, dem hangri va Jerri
di boene tori va Massra Jesus Christus; en Mi ben takki gi dem hoefta hem ben Dedde
va dem heddi, so a boen va oene sabbi hoefta Helpiman ben kom na di Grond tappe
va lobbi heddi hem ben kom na Contri, va loesse wi sombreh na Mouw Dubri, so a
dé na ienivan Sombreh dem ha va beggi na mi Lobbi Massr Jesus Christus na hem
Ala somma kan findi boene liebi va teh go, mi zih hoefta dem somma bribi wan retti
faassi, mi no sih wan korri faassi na dem, mi takki dem hoefta Massra Gado ben lehri
mi na hatti, so mi no minga va takki, da dem, bieka di oto va Gado a dé va toelle
Sombreh musse Jerri di oto, A no va kubri hem na baassoe manda, ma hoppo na lieba
va ienewan Jessi kan Jreri, mi bribi na Gado nanga mi Helli hatti, en mi hangri va
kissi ienetem morre lobbi va Massra

My dear brother Samuel Liebisch in Paramaribo,
I am anxious to speak with you, beloved brother, so you'll know the things I have to
tell you. And you don't know my language because you can't understand it at all.

New Bambey, December 5, 1790

I start writing a letter so my beloved brothers in Paramaribo will know how I went
upstream to visit my father. There I found all the people, anxious to hear the good
story of our Lord Jesus Christ. And I told them how He died for their sake, and that
it is good that you know how our Savior came to the world and to Saramaka out of
love, to release us people from the hands of the devil. And everybody should pray to
my beloved Lord Jesus Christ. In Him everybody can find eternal life. I saw how
these people believed in a true manner, I didn't see any deceit among them. I told
them how our Lord God instructed my heart, so I couldn't help but tell them, because
the story of God is for all people to hear. It should not be kept at the bottom of the
basket, but lifted up so everyone's ears can hear it. I believe in God with all my heart
and I am anxious to receive more love from the Lord all the time.

di dé Jamjam va mi Schee mi tan bribi ienidaga va hem musse gi mi tranga va lobbi
 hem morre morre, mi beggi o Massra kom na mi poti hatti va limba hem va no wan
 Soengoe fieka na hem, va a musse kom retti limbo Hosse va Massra, en hem musse
 kom va liebi na Hosse, di dé mi hangri va kissi di de Mi De Christian Grego van
 Aliedija

It is food for my soul. Everyday I believe He will give me strength to love Him more.
 I pray: Oh Lord, come to my poor heart to make it clean, so no uncleanness will be
 left in it. And it will become a truly clean house for my Lord and He will come and
 live in it. This I long for very much. I am Christian Grego van Aliedija.

Notes

1. The numbering of the letters reproduced here corresponds to that which is used in the Archives in Herrnhut.
2. This note is added in German in another hand.
3. The English translation is semi-literal in order to enable the reader to reconstruct the syntactic structure of the original.
4. The message referred to is probably letter no. 5, which is included in the present collection.
5. This greeting, which along with the following two lines is on the back side of the letter, is in Dutch.

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